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MUSIC NEWS UPDATED

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RYAN ADAMS' NEW ALBUM REVEALED THE VINES' ALBUM POLLED!
CARL LIBERTINE ANSWERS BACK THE CORAL GET MESSY IN SPAIN

Damon solo album may never be released

BLUR MAN RECORDS LO-FI EFFORT ON TOUR, BUT DOESN'T KNOW WHETHER IT WILL EVER COME OUT

Blur singer **Damon Albarn** has hastily written and recorded a solo album while touring America with Blur during July. Backstage at the Benicassim festival in Spain last weekend (August 8-10), Damon told *NME*: "I recorded it all on a four-track in America in hotel rooms - I'm really pleased with it. It sounds very American and I don't know why."

Because of his recording commitments with Blur, Damon doesn't know if he'll be allowed to release the album, which is currently untitled.

"I don't quite know how I'll put it out yet. I don't even know if I'll even be allowed to, so I'll have to wait and see," he said. "It's the lowest-fi record ever... it's not a commercial record."

At the Spanish festival, Blur gave clues as to what fans can expect at the Carling Weekend Reading and Leeds festivals. Performing a mix of greatest hits and songs from 'Think Tank', Blur played a 17-song set on the Friday night.

"We're pretty much playing the same set tonight as at Reading," Damon said. "It's nice coming back after years of doing the big shows."

Set highlights included 'Girls & Boys', 'For Tomorrow', 'Caravan', 'Out Of Time', 'The Universal', and 'To The End', which Damon dedicated to the self-proclaimed God Of Fuck, Marilyn Manson.

Blur are headlining the Main Stage at the Carling Weekend Reading on August 23 and Leeds on August 24. For ticket availability call the *NME* Ticketline on 0870 1 663 663.



Blur's likely set at Reading/Leeds

Ambulance
Beetlebum
Girls & Boys
Gene By Gene
For Tomorrow
Good Song
Tender
Caravan
Out Of Time
Crazy Beat
Song 2
Trimm Trabb
Battery In Your Leg
The Universal
To The End
On The Way To The Club
We've Got A File On You

"I recorded it all on a four track in hotel rooms. It sounds very American and I don't know why"

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Pete pleads guilty to burgling Carl's flat

Estranged *Libertines* star **Pete Doherty** has been warned he faces jail after he admitted raiding the home of bandmate **Carl Barat**.

Doherty, 24, pleaded guilty to burglary after entering Barat's basement flat while the group were touring in Japan.

Horseferry Road Magistrate's Court heard that Doherty (pictured right, outside court) broke into Barat's flat on July 25. He was alleged to have taken items including an antique guitar, video recorder, a laptop, mouth organ, CD player, an *NME* award and £200 in cash. When asked to enter his plea, Doherty replied: "I plead guilty apart from the *NME* award and cash which I know nothing about."

Prosecutor Emma Jones conceded Doherty had not taken the award or cash.

She told the court: "The defendant Mr Doherty is a musician and former member of the band *The Libertines*. He had an acrimonious fall-out with other band members and was

STOP PRESS



dropped from the group.

"The rest of the group were on tour in Japan when the defendant entered the home of Mr Barat. When he discovered Mr Barat wasn't home he proceeded to force the door. He conducted an untidy search of the premises and stole the items."

Following the report of the burglary being made, enquiries by the police lead to Mr Doherty becoming a suspect. When he was approached by officers he

broke down in tears and said, 'I have broken into my best friend's flat. I can't believe it.'

"He said he had gone round to Mr Barat's over a dispute over some money. When he realised he wasn't in, he decided to kick the door down."

Chairman of the bench Kerri Cutner adjourned the hearing until September 8 for a pre-sentence report. Doherty was granted bail but told: "Custody remains an option."

More magic from The Coral



The Coral fielded a new song at Benicassim

The **Coral** have already started writing songs for their third album. The group were spotted writing a new song backstage at the Benicassim festival in Spain on Saturday night (August 9).

Singer **James Skelly**, guitarist **Lee Southall** and bass player **Paul Duffy** sat by the artists' swimming pool jamming with an acoustic guitar. The trio were working on a new song, thought to be titled 'Migraine'. The band also debuted a new track, 'Sorrow For The Sun' during their set. It was written just a week ago.

The Coral play this weekend's V Festival and tour later this year. For ticket availability call the *NME* Ticketline on 0870 1 663 663.

A man with long brown hair is standing in a music store, pulling his blue t-shirt over his head to flash his chest. He is smiling and pointing at his chest with his right hand. The background shows shelves of CDs and a sign that says "LISTEN". To the right, there is a sign that says "SALE" and another that says "FLASH YOUR PHONE HERE". In the bottom left corner, there is a small sign that says "Flash-it" with a picture of a hand holding a phone.

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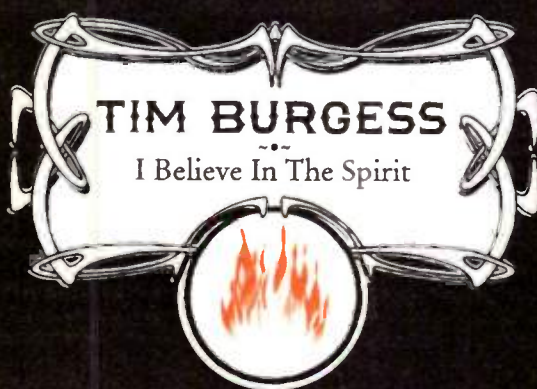
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local information

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Carl, backstage in Los Angeles:
"This one's called, 'Where's Our
Fucking Singer Gone Now?'"

Carl Libertine: 'It's a fucking difficult time'

LIBS FRONTMAN SPEAKS OUT AS
THE BOYS BATTLE ACROSS AMERICA
WITHOUT PETE DOHERTY

The Libertines look almost certain not to be joined by Pete Doherty at the Carling Weekend Reading and Leeds festivals – and Carl Barât has told NME many of his new songs are inspired by Doherty's absence from the group.

The Libertines have been touring North America without Doherty, who's been replaced by substitute guitarist Anthony Rossomando. Due to visa laws in America, they were required to employ a US citizen to fill in rather than bring along the temporary replacement who toured with them across Europe. Rossomando was hired after an audition in New York.

Barât spoke to NME, backstage at the El Rey Theatre in Los Angeles, after a gig watched by

an audience that included Tim Burgess and Morrissey.

"We've reached a bit of a hiatus," Barât said of his relationship with Doherty. "I've not spoken to (him) but the chances

"There's a chasm of pity and sadness and there's something missing in terms of what we're doing" Carl Barât

of playing with him at Reading and Leeds (are) quite slim.

"There's a couple of Petes at the minute and one of them is certainly not him... I wouldn't say it's impossible, but there's a lot of very tremendous things (that) need to happen in the meantime.

"We're doing fine," continued Barât. "Obviously there's a chasm of pity and sadness and there's something missing in terms of what we're doing, but what we do onstage is complete in every way."

Barât's also started work on new songs and plans to record in September. Working titles include 'Chasing Dragons', 'Walking Under Ladders', 'On The Path Of Dalliance Tread Lightly', 'The Love I Stole' and 'The God Of Small Things'.

Much of the material stems

from Barât's experiences on the road, immediately after Doherty's suspension from the band.

"I was in a very dark way then," Barât said. "Most of the stuff (I was writing) was really fucking black and sort of fucking gothic."

Reading and Leeds are the last scheduled dates on the band's tour calendar this year, but Barât said he is considering visiting locations outside of the capital: "I think it'd be a bit different from what people are used to seeing and it'll be a bit more intimate. It's been a fucking difficult time."

Meanwhile Doherty has announced his new project, now called **Babysambles**, will play two-nights at London's Earl's Court Troubadour Club on August 22-23 – the same weekend the Libs play the Carling festival.

EXCLUSIVE! The Vines make 'party metal' album

The Vines have scrapped plans to release a new album this year, but their "much heavier" second album will sound like **Pavement** and **Van Halen**, according to bassist Patrick Matthews.

The band are currently recording in Bearsville Studios, outside New York, with producer Rob Schnapf. After touring solidly for a year, they have been working on the follow-up to 'Highly Evolved' since late May. Speaking exclusively to NME, Matthews said the band were working towards a "party metal record", which will be released in early 2004.

"The first record was us going into the studio literally straight from playing in a garage," he said. "With this record we've been playing a lot of the songs in soundcheck or at gigs for the last year or so. Some of the



The Vines: "Anyone got any idea how to play one of these?"

songs have a bit more of a Pavement feeling, something that never really came across on the first record.

"Saying that, it's much heavier now with **Hamish** (Rosser,

drums) and **Ryan** (Griffiths, guitar) playing, there's much more of a Van Halen influence. At the end of the day, I feel that finally we've made our party metal record."

Despite tight studio security, band insiders have told NME the songs are heavier than anything on 'Highly Evolved', while the ballads resemble "early solo John Lennon".

Recently, singer **Craig Nicholls** said the peace and quiet of Bearsville is giving him the "time and space" he needs to work on the album.

"When I listen to the music, something I can't ignore is the vocal track. Some things I'll get the first take, some will take a few more... I have a lot of ambition," Nicholls said. "We want to keep moving forward and up. Not in terms of record sales, but in terms of overall satisfaction. That's important to me. We have all these great toys... Hopefully (the album) will be a mixture of something futuristic but, at the same, really very raw."

Ryan Adams ready to 'Rock'N'Roll'

QUEENS OF THE STONE AGE AND THE DISTILLERS GUEST ON NEW ALBUM

Ryan Adams is finally set to release his "'80s rock album" this winter and has enlisted the help of rock's current golden couple – **Queens Of The Stone Age's Josh Homme** and **The Distillers' Brody Armstrong**. **Courtney Love's** manager/producer **James Barber** is behind the desk.

The album, the long-awaited follow-up to 2001's 'Gold', is provisionally titled 'Rock'N'Roll' and will be released in November.

"I've finally made a record that isn't slow or boring but reminds me of skateboarding"

Ryan wants the first single from the album to be 'This Is It', a clear reference to 'Is This It', the debut album by his good pals The Strokes. In the UK, fans will get to hear his version of Oasis' 'Wonderwall' as a B-side, too.

An earlier album, 'Love Is Hell', had been expected in early spring 2003. It has now been spiked with no reason given.

Rumours abound that his label, Lost Highway, rejected it because it was too dark.

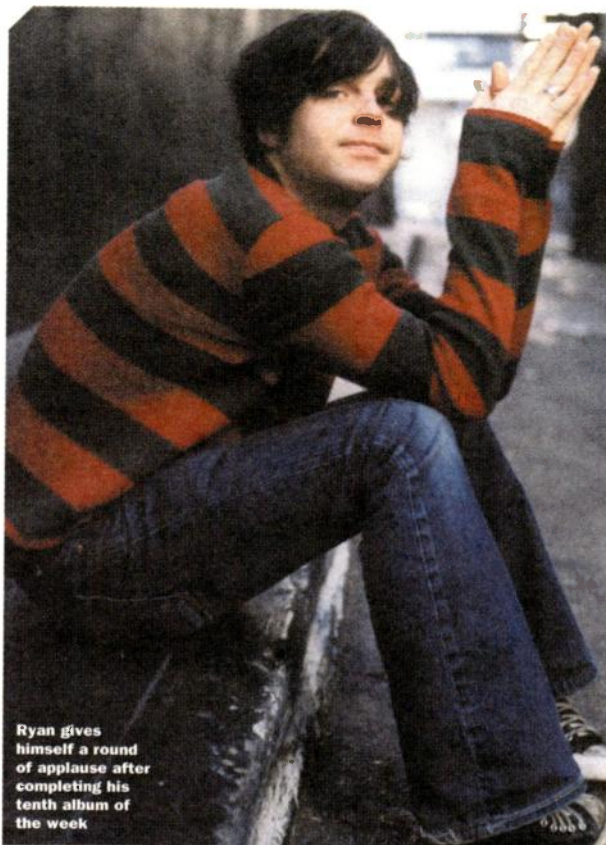
"It's a more rock album now," said Adams of 'Rock'N'Roll'. "And (it) sounds like awesome, fun, having-sex-and-loving-NYC music. The label are stoked and it really rocks – so Marshall stacks and a new band should be lovely.

"I've finally made a record that isn't slow or boring, but something that reminds me of skateboarding. All guitars on this record are played by me, except

Josh Homme from Queens Of The Stone Age on a few tracks this week and Brody Armstrong from The Distillers is doing some singing. Also (ex-Hole bassist) **Melissa Auf Der Maur** is singing as well. Jim Barber is a genius and we're finishing up."

Barber himself told *NME* that the "truly spectacular" record "rocks really hard" and will be "both important and successful".

The album's tracklisting runs: 'This Is It', 'Shallow', '1974', 'Wish You Were Here', 'So Alive', 'Luminol', 'Burning Photographs', 'Song For A Girl In Los Angeles', 'Note To Self, Don't Die', 'Rock'N'Roll', 'Anybody Wanna Take Me Home?', 'Do Miss America', 'Boys', 'The Drug's Not Working'.



Ryan gives himself a round of applause after completing his tenth album of the week

Har Mar Superstar's strip

Har Mar's back in Ibiza – and he's mad at Puff Daddy...

Three words: WHAT THE FUCK? Last night I watched in perverse pleasure as Puff Daddy lorded it over Manumission. Living every cliché a rap video has ever created, Puffies (as he shall now be known) stood above the crowd in the VIP room as his 30-strong posse of rough, trashy, hopeful, hopeless and/or in-on-the-joke partyers trailed his every move. He fell in love with the club last summer and became a devout follower of house music. A little late don't you think? Besides aren't you, like, 40, dude?

Everyone's suspense mounted as he hit the stage to perform his very talked about/rarely heard new dance track, 'Let's Get III'. I sat about ten feet from him and gaped in retarded awe as he screamed the title over and over and was even more surprised when he pushed his way off the stage shortly after. Was that really the track that was heralded as the toast of the Miami Winter Music Conference? Excellent. Musical superstardom really is as mongoloid as I had imagined. My mind wasn't playing tricks on me.



Yet again I let myself over-intellectualise a passing night's events. Am I wasting my energy? I should really dumb it down so I can make millions. I could change the face of music by jumping on a dying bandwagon. I could still do photoshoots and actually stay at Pike's Resort, where my heroes Wham! made the video for 'Club Tropicana'.

Wait a second. I spoke too soon. Maybe Puffy does have it right. He can rack up thousands of dollars in Cristal bills and rarely be charged despite his massive wealth. All he has to do is play a shitty track and bail. Genius. I really couldn't have asked for a better support act. We should do it again some time, Puffy.

Har Mar X



Elbow man joins The A-Team

It was the strangest night of Elbow singer **Guy Garvey's** life – getting "absolutely mangled" with his childhood hero from *The A-Team* while **The Cheeky Girls** sat nearby.

Guy was in London doing interviews for the new Elbow single 'Fallen Angel' when he met **Dirk Benedict**, who played Face in the American TV show.

"I was next to one of my childhood heroes," Guy told *NME* of their hotel drinking session. "I wanted to be Face when I was 11. I thought, 'If the band come back to the hotel and I'm sat

having a drink with Face, it will go down in legend'. He's still on the big cigars. I was absolutely mangled by about half-two!"

As the evening went on things got even more surreal for Elbow as they realised Transylvanian pop twosome, **The Cheeky Girls** were sitting at the next table.

"They were with their mother. I think Face was trying to get me to introduce him to The Cheeky Girls. I was, like, 'If you think you can get past the mum, you can have a go'."

For the review of Elbow's 'Cast Of Thousands', turn to page 31.

Audio Bully

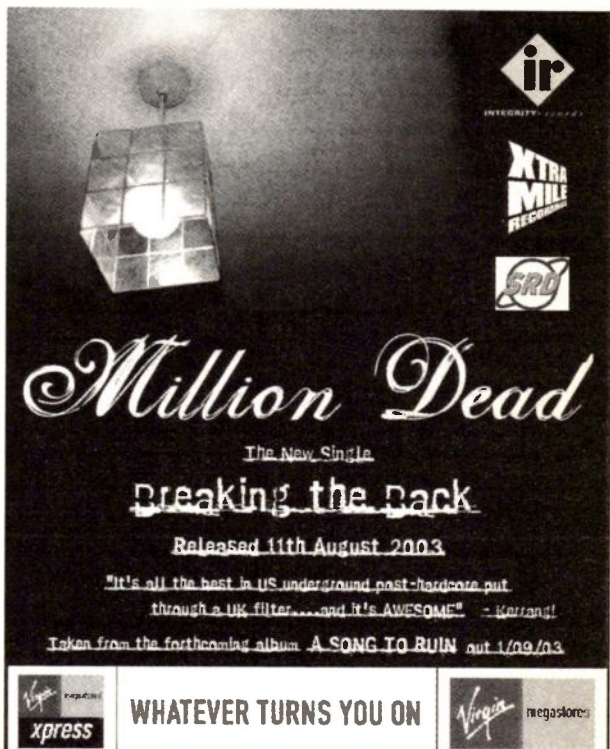
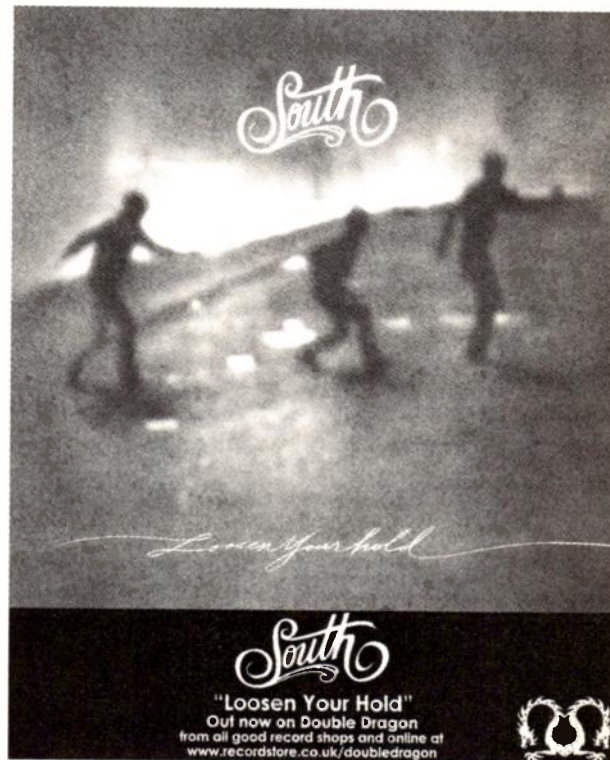
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NEWS

'It's a statement of intent!'

JAMES WALSH TALKS
EXCLUSIVELY TO NME
ABOUT THE SONGS OF
LOVE AND PARANOIA ON
STARSAILOR'S SECOND
ALBUM 'SILENCE IS EASY'



Starsailor: "Phew, Phil Spector will never find us down here"

NME
FIRST
LISTEN

Starsailor have talked NME through their second album, 'Silence Is Easy', which could well be this year's

'A Rush Of Blood To The Head'. The album, much darker and edgier than their million-selling debut, 2001's 'Love Is Here', was recorded in London's Abbey Road Studios at the end of 2002. Legendary producer **Phil Spector** came out of retirement to work on the record.

"On the first album," says frontman **James Walsh**, "we were still trying to find our place as a band and it was all a bit lost. On this record, our eyes are open. We're a lot more confident and a lot happier. When we started, we were so nervous and so eager to please. With this, I had a chance to sit down and think. It's more confident and more autobiographical."

Here is James and NME's track-by-track guide.

Music Was Saved

NME says: Driven and confrontational, this is lean and swaggering a song as Starsailor have written. A future single.

James Walsh: "It's a statement of intent. Last year, every time we picked up the paper, we seemed to be some kind of running joke. Because Coldplay had released a really great album, they were off the hook. Because we hadn't done anything for a while, we were an easy target. We thought it'd be ironic if we became the band who were the thing for the next year, to make the biggest impression for a long time. But with that, there's also humour, it's slightly tongue-in-cheek."

Fidelity

NME says: Stabbing guitars, Hammond vamps, simple theme – builds into the sort of thing Richard Ashcroft would like to write now.

James: "It's my own attitude to life. A lot of musicians abuse



their position as an excuse to mess things up. I feel like I've got the greatest job in the world and a really good life and I haven't got any excuse to do anything like that."

Some Of Us

NME says: The song closest to the old Starsailor, based around Walsh's soaraway vocal and a simple piano.

James: "It's about how people deal with things. If they've had a bad day, what they do at the end of the day – if they drink or

Telling Them

NME says: Orchestral swirls and a brutally honest lyric make this an unlikely love song.

James: "I think it's about any difficult situation where you have to tell anybody close to you the last thing they expect. It's those moments where the room goes quiet. It's dealing with that, the aftermath of that."

Shark Food

NME says: Menacing and paranoid, this is full of fear and self-doubt. An unsettling gem. **James:** "Where 'Silence Is Easy' and 'Music Was Saved' are forward-looking, 'Shark Food' is the other side. The genuine worry and paranoia that people aren't going to understand. This song is analytical and worried."

Bring My Love

NME says: Shades of Ennio Morricone, not as mawkish as Walsh's description might have it.

The Israelis aren't treated the same as the Palestinians, because *(the Palestinians)* are the out-ones, but I don't think any life is worth more or less than anyone else's. It made me think about how innocent people are caught up in power games."

Four To The Floor

NME says: Out-Spectors Spector, a huge sounding, ramped-up epic. A single and no mistake.

James: "This song is about going out on a Saturday night and having a good time. There's also a political reference to Margaret Thatcher – 'Her iron hand did not understand the plight of the common man'. It's about the miners and anyone who was caught up in her rule, about them forgetting their troubles and going out. We want it to be our own 'I Am The Resurrection' and be played in indie discos for evermore."

Born Again

NME says: Starts like Nick Drake, finishes like The Verve.

James: "It's influenced by Spiritualized, with religious imagery. I think if you don't pin yourself down to one religion, it can be quite cathartic and uplifting to sing things like that. Jason Pierce does it with every other word, so it was a homage to that. It's about the joy of having a baby and trying to write the most uplifting song that I possibly could."

Restless Heart

NME says: Walsh's homage to acoustic Neil Young by way of Billy Joel – but it works.

James: "This is about when you first meet a girl and you stay the night and the next morning, you wonder if you're ever going to see them again. And you go out for a week and you think this might be the person. It's about that – when you wake up in the morning and they're gone and you think about the impact they've had."

"We want it to be played in indie discos for evermore" James Walsh

have a smoke or listen to records. It's simple in that respect."

Silence Is Easy

NME says: The comeback single sees Phil Spector touches in the production but it's Walsh's new-found confidence and attitude as he spits out the chorus that makes it a would-be classic.

James: "We wanted to write a song in a style that people wouldn't be expecting of us. It's got a hard edge. The lyrics are about our attitude to our critics and anybody who thinks we're not genuine. If you meet someone in the street and they come up to you and say, 'I think you're shit', it's better to keep your mouth shut and respond through the music than to have a stand-up row."

James: "I wrote this the week after my daughter Niamh was born. I just wanted to write something that sounded grand and like an old sonnet. And there is also religious imagery. I wanted to have an 18th century poetry feel that can't be pinned down to any period. It's a declaration of love for Niamh."

White Dove

NME says: A simple acoustic ballad.

James: "I was listening to Radio Five Live one night and a report came on about these Israeli students who were killed by Palestinian activists. And I wanted to write something about the people who are caught up in the crossfire, or who are sometimes not treated the same."



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For more information on Big Day Out At The Green and other gigs in Scotland, visit www.gigsinscotland.com.



Make your friends green with envy by winning VIP tickets to see Electric Six (left) and PJ Harvey

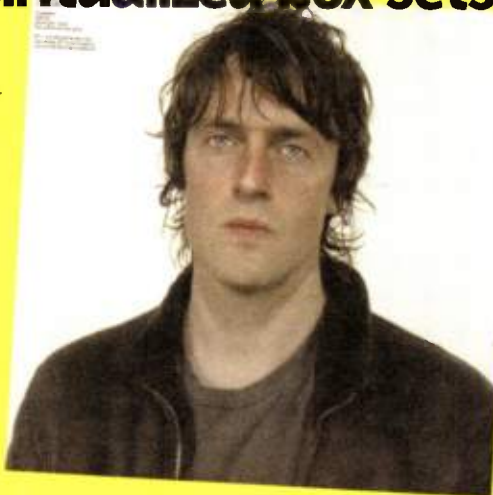
WIN Signed Spiritualized box sets

Spiritualized are back and better than ever. Following 2001's 'Let It Come Down', **Jason Pierce** left his label and went back to basics to record his best album in years, 'Amazing Grace', released on September 8.

Before the record is officially released, the album will come out as a limited edition, vinyl-only box set of three EPs with special artwork. When collected together they feature all the songs from the entire album.

NME has got six signed sets of the EPs to give away. To get your hands on of these collector's items, just go to NME.COM/COMPS and answer the following question:

Which Spiritualized album was crowned NME's Album Of The Year in 1997?



Bristol Bierkeller (15) and London Camden Electric Ballroom (16 & 17). All tickets are £15 except London, £17.50. For availability call the NME Ticketline on 0870 1 663 663.

Spiritualized play Northampton Roadmender Centre (September 10), Edinburgh Liquid Rooms (11), Sheffield Leadmill (12), Brighton Concorde 2 (14),

EXCLUSIVE!

Win tickets for Reading or Leeds – and a PS2

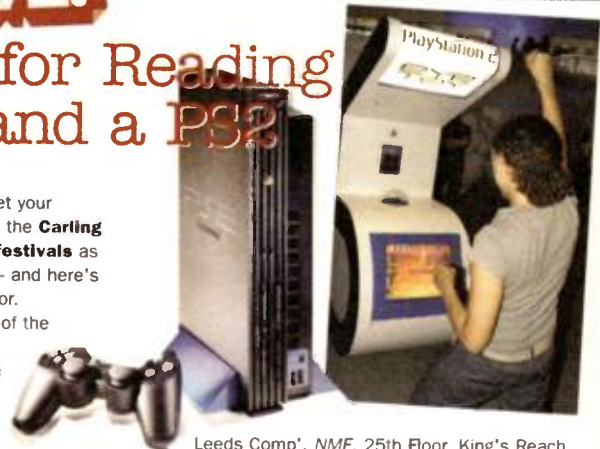
NM E is giving you the chance to get your hands on a pair of VIP tickets for the **Carling Weekend Reading and Leeds festivals** as well as the latest **PlayStation 2** gadget – and here's the second voucher you've been waiting for.

This year's Carling Weekend bill is one of the summer's best with **Blur, The Streets, Metallica, Linkin Park, The Polyphonic Spree** and **Black Rebel Motorcycle Club** all playing over the August Bank Holiday weekend (August 22-24).

Thanks to NME and our mates at PS2, one lucky person will win a pair of VIP tickets to the Carling Weekend Reading festival, plus a PlayStation 2 with an **Eyetoy**. This gadget, a small camera that sits on top of your telly, does away with normal button-fiddling by allowing gamers to jump, punch and stretch to control the action on screen.

Twenty runners-up will get a pair of tickets to either the Reading or Leeds festival.

For a chance to win, take last week's voucher and the one printed here and post them to: 'Reading &



Leeds Comp', NME, 25th Floor, King's Reach Tower, Stamford Street, London, SE99 0BB.

Some tickets for the Carling Weekend are still available. For availability call 0870 1 663 663 or 08701 500 044, or visit www.leedsfestival.com, www.readingfestival.com or NME.COM.

VOUCHER 2

CARLING WEEKEND
READING

CARLING WEEKEND
LEEDS



QUEENS OF THE STONE AGE FIRST IT GIVETH

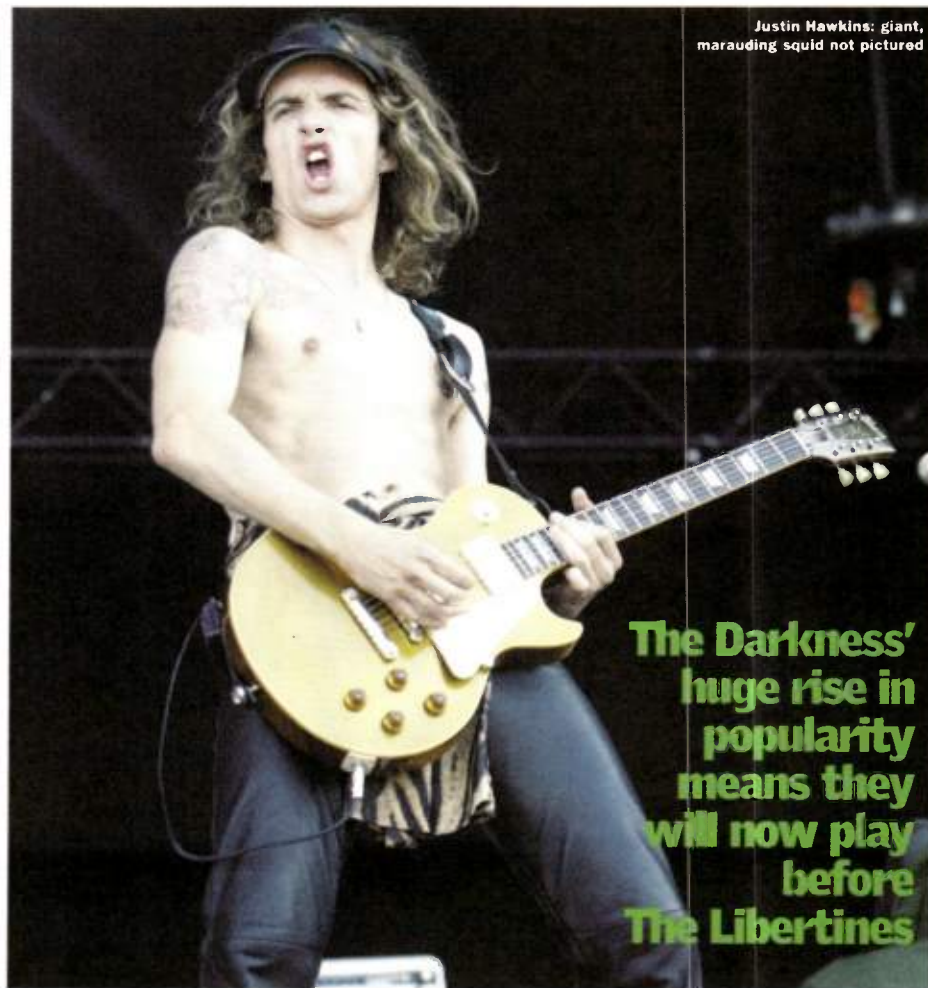
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www.qotsa.com

READING AND LEEDS GET DARKER

EAST ANGLIA'S FINEST COCK ROCKERS RISE UP THE CARLING WEEKEND BILL



Justin Hawkins: giant, marauding squid not pictured

The Darkness' huge rise in popularity means they will now play before The Libertines

The Darkness' supersonic rise to stardom means they've been moved up the bill at the **Carling Weekend Reading/Leeds festivals**.

The group were due to play after **Cave In** (Reading August 23, Leeds 24) however, their huge rise in popularity means they've been bumped up and will now play before **The Libertines** on the Main Stage.

A spokesperson for organisers Mean Fiddler told NME: "We're happy to see that bands we booked months ago like The Darkness and **The Thrills** have come out with great debut LPs that are making them more and more popular."

In other Darkness news, the band have just completed the video for their next single, 'I Believe In A Thing Called Love'. The track, from debut album 'Permission To Land', originally featured on a limited edition EP in August 2002 but a video was never made.

This time The Darkness will be transported all the way to outer space in a B-movie pastiche. The story begins with the band playing in singer **Justin Hawkins'** bedroom from where all four members are transported to a visiting spaceship and embark on intergalactic adventures.

Having ridden the craft to another planet, danger threatens in the form of a giant space crab. Luckily, Justin fends it off by

throwing a big rock at it.

The spaceship is also attacked – by a giant squid, which clings to the side of the ship.

"The band are all wearing the usual glam rock gear: Justin's in a white, frilled catsuit," an insider told NME. "It's all very tongue-in-cheek, as you might expect."

The video is the work of award winning director Alex Smith, who has also collaborated with The Beatings and Six By Seven. Smith also directed the video for The Darkness' 'Growing On Me'.

'I Believe In A Thing Called Love' is out on Must Destroy/Atlantic on September 22.

FESTIVAL NEWS IN BRIEF

● **V Festival** organisers have appealed for ticketless fans not to turn up to either site this weekend as they won't get in.

Festival Director Bob Angus said: "If you have not already got your ticket for this year's V Festival, please do not come down as we are completely sold to our limit and will not be keeping tickets aside to sell on the gate."

Highlights from the festival will be shown on ITV2 over the weekend, while a best of program will be on ITV1 the following week. Exact times and dates are to be confirmed.

See next week's NME for the ultimate V Festival review.

● **Mark Lanegan** has cancelled his headline Carling Stage appearance at the **Carling Weekend Reading**.

A spokesperson for the festival told NME that



Lanegan's touring commitments with **Queens Of The Stone Age** and tight schedule didn't allow him enough time to rehearse a band for the gig.

In other news, **Biffy Clyro** have been added to the Main Stage on Sunday in Reading and Friday in Leeds. **The Sleepy Jackson** (pictured above) are also a last minute addition to the same stage.

PHOTOGRAPHY: ANDY WILLSHER/IAN JENNINGS



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www.scandinavianleather.com

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Bandits' Bandwagon goes global

FIRST THEY TOOK LIVERPOOL... NOW THEY TAKE JAPAN AND AMERICA

The Bandwagon, the Liverpool club night run by **The Bandits**, is set to take over the world.

The club – which has helped launch **The Coral**, **The Zutons** and **The Stands** – is currently in talks with several venues in New York, Los Angeles and Tokyo to take its unique blend of classic tunes and live music around the globe. The Bandits will join the bill alongside bands from each of the cities on the tour.

Guitarist **Gary Bandit** told **NME**: "Hopefully we're going to take The Bandwagon out to Don Hill's and CBGB's in New York – I'm really excited about it!"



The Bandits are due to release their debut album 'And They Walked Away' on September 15. One track, 'The Warning', features a guest appearance on guitar from **Noel Gallagher**. Some recording sessions for the album took place in Noel's home studio.

The Bandits also want Noel to play with them when they appear at the Hung Drawn And Quartered Festival at London Shoreditch Cargo (October 2).

"I hope Noel Gallagher will get

up with us – I'm working on things," Gary said.

The band's new single '2 Step Rock' is released on September 1, featuring five brand new tracks. The Bandits will also embark on a UK tour at the end of August, calling at York



Barfly (August 28), Whitehaven Civic Hall (29), Scarborough Kazbah (30), Hastings Crypt (September 1), Bournemouth Villa (2), Brighton Concorde 2 (3) and Taunton Mamba Café (4). For tickets call the **NME** Ticketline on 0870 1 663 663.

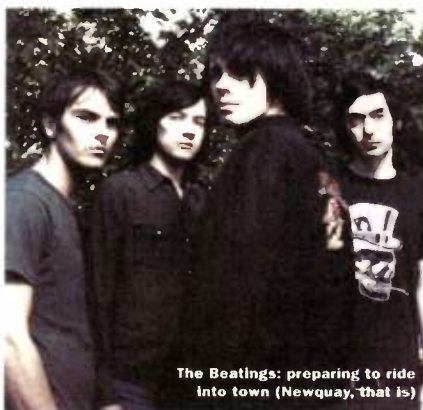
Wild West gig will take some Beating

East London rock'n'roll mavericks **The Beatings** are to play a gig at a Wild West theme park. Tapestry Goes West is the first festival to be held at the Retallack Park just outside Newquay (August 29-31). The park features two 'rival towns', Fort Smith and Silver City. As part of the deal, the band get to ride around on horses and shoot pistols.

"It's gonna be the best gig we've ever done!" drummer **Todd Beating** told **NME**. "This place has its own jailhouse, undertakers and real saloons. They've got a hanging post as well – the rule should be that if you play really badly you're strung up for a day."

"We shoot our own guns and we're getting our own horses. I've never ridden a horse before so it's going to be hilarious," added Todd.

Tickets cost £20. For more details and full line-up go to www.tapestryclub.co.uk or www.wildwestthemepark.co.uk.



The Beatings: preparing to ride into town (Newquay, that is)

WHAT'S ON THE NME STEREO?

Black Rebel Motorcycle Club
Six Barrel Shotgun (Virgin)

Our current fave from the men in black's new LP.

HAL
Play The Hits (Demo)

HAL are like a cross between The Thrills and the unabashed pop camp of The Darkness. We dare you not to listen and smile.

Bubba Sparxxx
Comin' Round (Beat Club/Interscope)
Bluegrass guitars, a square

dance chorus and Missy Elliott add up to something totally irresistible in this standout track from Bubba's second album 'Deliverance'.

Matmos
The Civil War LP (Matador)

A bewitching tapestry of military bands, folk music, Americana and 21st century electronics, this is totally accessible while being unlike anything else you've ever heard.

M83
Dead Cities, Red Seas And Lost Ghosts (Gooom)
Air meet My Bloody Valentine

on this erotically-charged synth-rock symphony.

Read Yellow
Read Yellow EP (Fenway)

Like Trail Of Dead's little brothers (and sister), Boston extreme screechers Read Yellow make an unholy racket.

The Killers
Demo

Band from Vegas who sound like Duran Duran – what's not to like?

Peaches
Kick It (XL Recordings)
Surprisingly understated collaboration with Iggy Pop. Gets better with every listen.

WHAT'S ON STARSAILOR'S STEREO?

Shack
Here's Tom With The Weather (North Country)

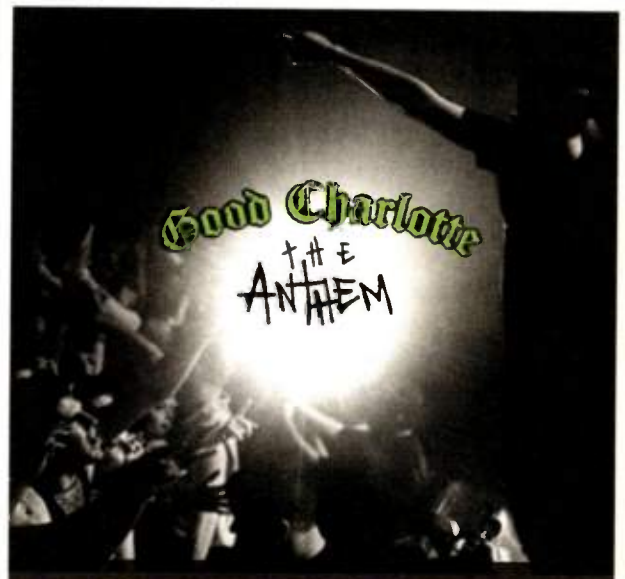
James Walsh: "It's like urban soul-pop from the estates in the northwest put to the music of Love. I don't think anyone can do it quite like them."

NEW BANDS IN BRIEF

Look out for Stoke's answer to the Happy Mondays, **Agent Blue**. With an average age that wouldn't get them served in most pubs, they've just penned a deal with Temptation Records and are scheduled to release a yet-to-be-named single in the autumn... ● Glaswegian art-rockers **Franz Ferdinand** have announced details of new live dates. They'll warm up for **Interpol** at Belfast Limelight (August 25), Dublin Village (26) and Manchester University (27). They follow up these appearances with their own headline dates at Glasgow Optimo (September 7), London SW1 ICA (September 10) and Berlin Karrera Klub (12)... ●

Extremo types and recent Hot New Band **Thrice** debuted at a mighty Number 16 in the US *Billboard* Chart, shifting nearly 50,000 copies of their new LP 'The Artist In The Ambulance'... ● Trailblazers of the cosmic Scouse scene **Tramp Attack** release their debut single 'Eight Years Since School' on September 1... ● **Jeff Buckley's** former bandmate **Michael Tighe** has a new band called **The AM**. Their self-titled debut LP is released via Storm Music on September 22. Keep your eyes open for live dates to coincide with the album's release... ● Jerky electro-punks **Ima Robot** follow up their intriguing 'Public Access' EP with a new single 'Song 1' on October 6 through Virgin. Check them at the Carling Weekend Reading (August 23) and Leeds (24) festivals...

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Think what "Kid A" might have sounded like had it been recorded by The Fall with Joe Strummer and Kid606 scrapping in the control booth!! (Logo, UK)

MYSTERYMEN ELECTROMODE



The 2nd 12" of the Newcastle based duo **MYSTERYMEN**. Their follow up to "Wide Apart" (IDJ: "Single of the Month!") comes with two dramatic masterpieces of electro-drone that result in massive dancefloor hysteria!!!
www.diskob.com

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Album of the week.
The Sunday Times

www.themarsvolta.co.uk

BOWIE & BING: RETURN OF THE HULK



NME'S SUPERBUFF HOTTIE OF THE WEEK

This week:
WAYNE COYNE

LOL he luks
jus like mi
techar @ skul
he iz not buff
well he iz a
bit but I luv him
his voice is da
finest n betta dan
cat stevens
LOL

SUGGS' CIGARETTE DILEMMA



Next week's smoking dilemma: Finley Quayle

NME'S DOG OF THE WEEK



As promised two weeks ago... YOUR DEFINITIVE GUIDE TO: KING JARED OF LEON'S GLEAMING HELMET



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PLUS ONES

Today readers, it is hotter than the sun. Which is bad news if you're a 'valuable' member of the NME gossip team stuck in a greenhouse disguised as an office - but great if you're a minor celebrity who likes being seen in sunglasses. First up, a tip - If you dress up as a skeleton, be prepared to be mistaken for **Jarvis Cocker**. "I'VE JUST SEEN JARVIS" screamed one NME viewer via e-mail, "and he was walking down Oxford Street dressed as a skeleton!" Just so you know, it wasn't him. It was a man named **H** (no, not that one) holding a sign to promote the new Relaxed Muscle single. But that's not all! **Boredom** curiosity got the better of us so we went to Oxford Street ourselves to find H. "Where's Jarvis?" we asked. "Who's Jarvis?" H replied. We tried again six hours later. By that time, H had had his picture taken with half of Oxford Street, scared some kids to the point of tears and been visited by a strange man asking if he could offer sexual services... ● SPOTTED! **Blur's** newly married but still cool **Alex James** wandering through London's Soho. Despite the seedy location, he wasn't looking for hookers or shopping for porno mags. Instead he was chatting to a mate. Also SPOTTED! **Ash** singer **Tim Wheeler**, on Old Street... ● International gossip! **Tim Burgess** and (wait for it) **Morrissey** turned up to the El Ray Theatre in LA to see **The Libertines** minus **Pete Doherty** on their American tour. Hooray... ● More international gossip! **The Strokes** played a couple of gigs recently in

Japan. You might have noticed that bit. But here's the inside scoop. While in Tokyo our boys went SHOPPING! "After the gig I saw a guy who works at a second-hand clothing store in Tokyo," one eagle-eyed fan said. "He told me that **Fab** and **Julian** popped in his shop with their manager. They seemed to enjoy shopping in Tokyo." Wouldn't we all, eh? But not wanting to be accused of just going to Japan to take advantage of their crippled economy to buy cheap clothes and electrical goods, The Strokes also learned some Japanese. We have it on good authority that Nikolai's best at it, dazzling the ladies with phrases like "Will you keep an eye on my suitcase for me?" and "Just a trim please"... ● Also in Japan - **Massive Attack** were spotted in the Immigration queue at Tokyo's Narita Airport... ● A question: which two floppy-haired indie boys are currently searching for the flat of their dreams in east London with a budget of about £200 per week? If you're lucky we'll give you the answer at some future point... ● **Tom** from **The Electric Soft Parade** replaced **The Eighties** **Matchbox B-Line Disaster's** bassist onstage recently - how did this incident pass the NME news team by? We don't know and we're sure there'll be a sacking somewhere. But, as ever, the NME gossip hounds have scooped up the news entrais... ● Finally, congratulations to **Dave Grohl** who's just got married. Ahh... That's all. Enjoy V, but watch out - our spies will be out in force!

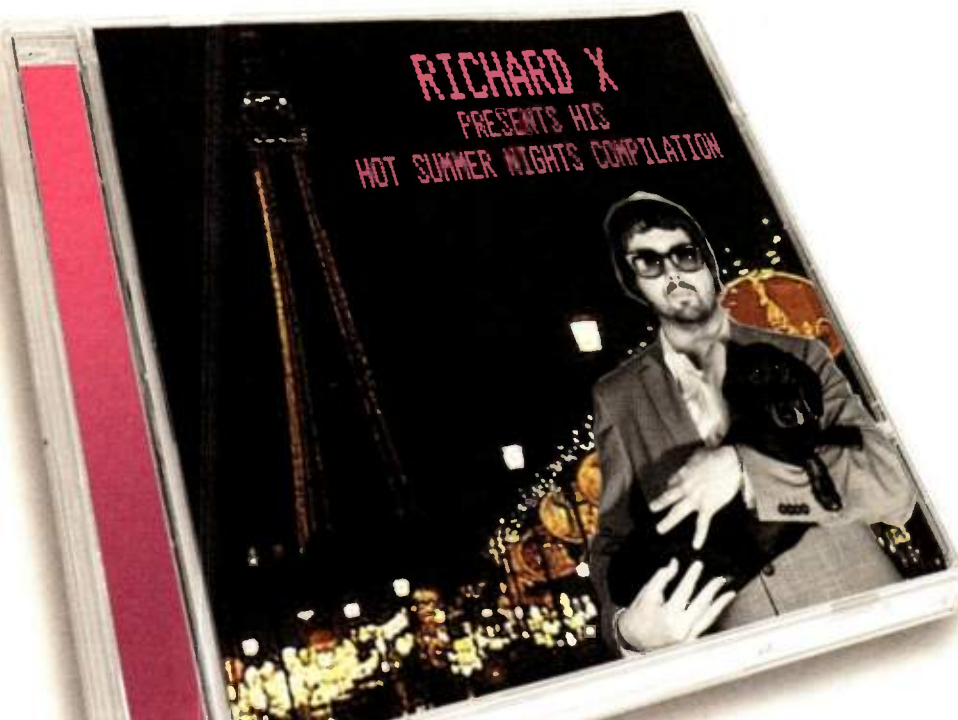


BURN IT!

RICHARD X

FROM THE HUMAN LEAGUE TO, ER, HIMSELF, BOOTLEG UBERLORD RICHARD X MIXES AND MATCHES A GREAT COMPILATION CD

TEXT: ALEX NEEDHAM



1 THE HUMAN LEAGUE Marianne

"When I was in Sheffield I wanted Phil Oakey to autograph a copy of 'Love And Dancing' so we went to Office World to look for a silver pen. Going around Office World with Phil Oakey – these are the things dreams are made of." www.league-online.com

2 PAUL SLEAZE AND JEFF DANGER Thriller

"It's a juvenile rewrite of 'Thriller', telling the story of picking up a girl and then discovering she's a sadomasochist. Very tasteless." www.gcrecordings.co.uk

3 RICHARD X FEATURING TIGA You (Better Let Me Love You X4) Tonight

"When you're making an album you sometimes lose the will to live, but this is the track that

pulls me back from the brink. Even my dad likes it." www.richardx.net/

4 KELIS Milkshake

"This is an odd Neptunes thing. It sounds wrong, but five listens later you can't stop playing it. It's the musical equivalent of peanuts – very moreish." www.kelis.com

5 I MONSTER Hey Misses

"The first thing that strikes you is it's ELO but it's one of those great British pop songs that has no concern for anything other than what it is in itself." www.imonstermusic.com

6 JOHN CARPENTER Dark Star Theme

"I've only seen about 60 films in my whole life – but this is moody, classic, sci-fi synthesized stuff." www.theofficialjohnncarpenter.com

7 NIVEA Run Away (I Wanna Be With U)

"As in the hand cream. It's another great lost Neptunes record. R&B clubs went mad for it, but it just never appeared. It's just a classic, simple song. The modern equivalent of soulboys will be digging it out in ten years' time and going, 'I can't believe

Nivea never got a full release! and really going on about it." www.niveamsuic.com

8 NIGHTMARES IN WAX Black Leather

"Nightmares In Wax was (Dead Or Alive man) Pete Burns' band. It's slightly punk-funky. People regard it as a new wave classic but he doesn't seem to like it himself." www.deadoralive.net

9 ACEN Trip II The Moon (Part 2 The Dark Side)

"Acen was from Harlesden; he was like the underground Prodigy. This is all bells and whistles – heavy drums, voices like chipmunks and then it breaks down in the middle, to some John Barry strings. It's the proper end of hardcore." www.backtotheoldschool.co.uk

10 ULRICH SHNAUSS On My Own

"He's from the electronica world but he's really melodic. It's just the euphoria of hearing massive chords in electronic music. He's another one who's plugging the Slowdive and My Bloody Valentine thing. I'm amazed Slowdive are now held in high regard. Who's next – Ned's Atomic Dustbin?" www.city-centre-offices.de/



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WWWWHAT'S ON...
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.COM

NME'S TOP TEN RINGTONES

- 1 (1) **Golden Retriever**
Super Furry Animals
(111369)
- 2 (2) **God Put A Smile
Upon Your Face**
Coldplay (111002)
- 3 (4) **Just Because**
Jane's Addiction (111371)
- 4 (6) **EZ Pass**
Har Mar Superstar
(111105)
- 5 (3) **Crazy Beat**
Blur (111083)
- 6 (7) **Pass It On**
The Coral (111372)
- 7 (5) **Fight Test**
Flaming Lips (111084)
- 8 (9) **Growing On Me**
The Darkness (111003)
- 9 (8) **Over My Head**
Sum 41 (111013)
- 10 (10) **Big Sur**
The Thrills (110525)

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3 KINGS OF LEON Holy Roller Novocaine

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4 THE COOPER TEMPLE CLAUSE Promises Promises

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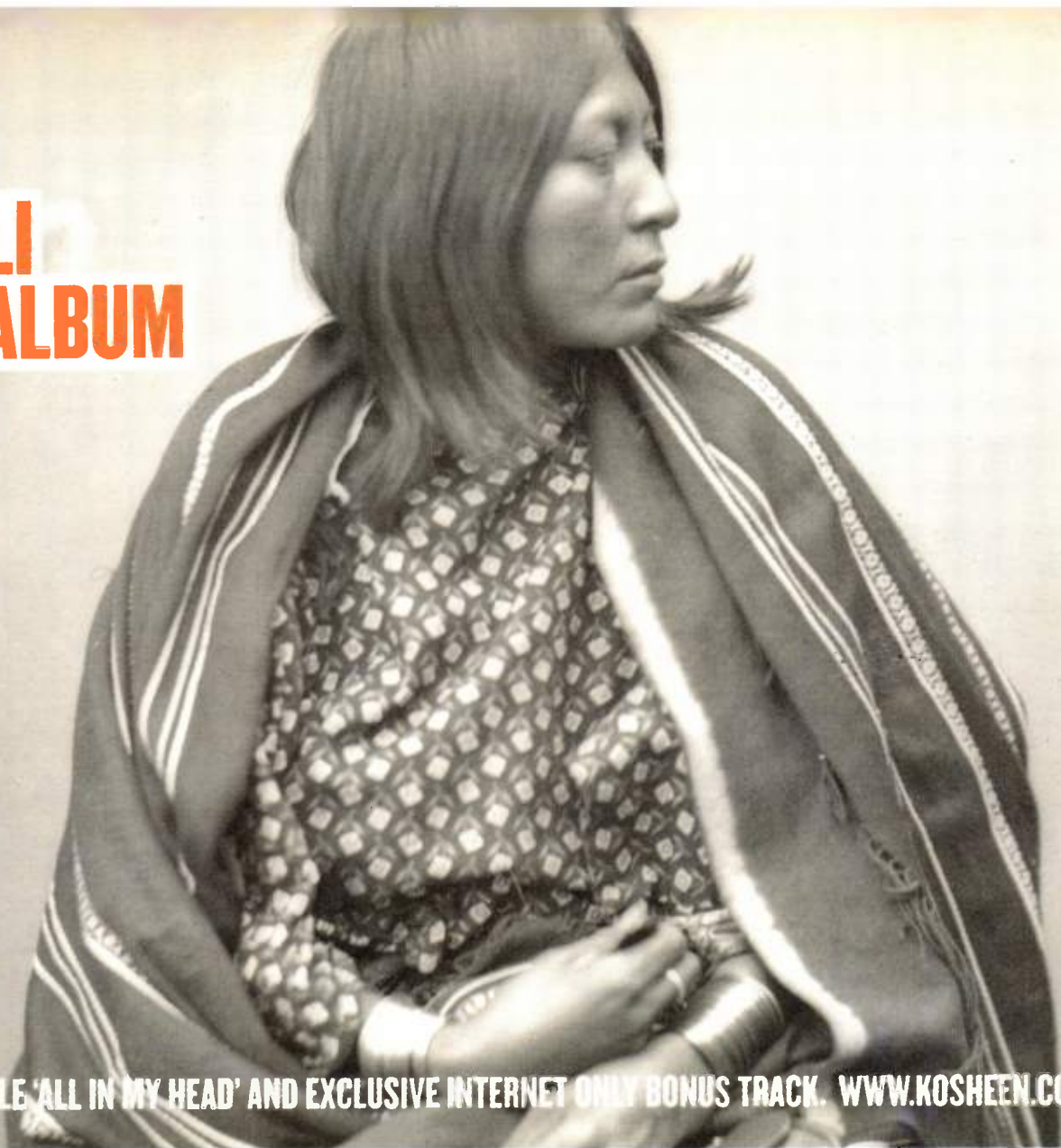
TOP TEN

- 1 **RADIOHEAD** – 044
- 2 **OASIS** – 039
- 3 **MUSE** – 037
- 4 **THE WHITE STRIPES** – 061
- 5 **MANIC STREET PREACHERS** – 032
- 6 **THE STROKES** – 052
- 7 **BLACK REBEL MOTORCYCLE CLUB** – 008
- 8 **FOO FIGHTERS** – 021
- 9 **COLDPLAY** – 014
- 10 **THE LIBERTINES** – 064

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"TruANT is surprising, diverse and relentlessly life affirming. A brave, transitional album." Metal Hammer

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The Distillers
 (l-r) Brody,
 Brody, Andy
 and Tony;
 showing off
 their quiet,
 sensitive side



THE DISTILLERS



Meet The Distillers' Brody Armstrong: motormouthed "she male" future of rock

Text: Laura Young Photography: Pieter M Van Hattem

It's official: The Distillers really, honestly don't give a shit. Fronted by rock superstar elect Brody Armstrong (a Courtney Love-alike who's currently shagging Josh Homme), with a major label deal (Sire/Warner) and the traditional 'I've arrived' rock run-in with one Kelly Osbourne, The Distillers are working hard to make punk a four-letter word again.

As the band rumble across America on the Lollapalooza tour in preparation for the release of their upcoming third album, 'Coral Fang', they give us the lowdown on Kelly O, she-males and not taking any shit.

NME: Brody, everyone calls you the punk rock Courtney Love...

Brody (vocals/guitar): "She's a cool babe. I love her. When I met her she'd

already been stalking me for about a year. In fact, she loves me! She's very smart, very cerebral. I'd be pretty pissed if I was her and wasn't President of the United States."

Are you guesting on her next album?

Brody: "Yeah, I think so. I went down to the studio one night and played on a couple of songs, some guitar parts... it's really hot."

What's it like to be a woman on this very rock Lollapalooza tour?

Brody: "I like to be referred to as

a she-male. I feel more like a dude than I do a girl most of the time. Sometimes I feel cheated because I'm competing in a 'man's world' and, though I'm capable of doing as such, I'm not always given that respect. But I definitely feel like I'm in a band with a bunch of chicks."

Kelly Osbourne called you "a talentless fake with a bad attitude", adding that if you were a male lead singer, The Distillers would be "just another shitty punk band". How do you feel about that?

Tony Bevilacqua (guitar): "It's

laughable considering when (Kelly) met Brody six months ago she had nothing bad to say to her."

Brody: "Yeah, I met her twice, she was really nice to me. But it makes no fucking mark on my life or scars on my body what Kelly Osbourne says about me. I really don't give a fuck about her. She can keep talking out of her neck and sell our records for us. Good. Do it."

We understand Josh Homme from Queens Of The Stone Age and yourself have been photographed sucking face.

Brody: "Um (flustered)... I think the tongue was superimposed."

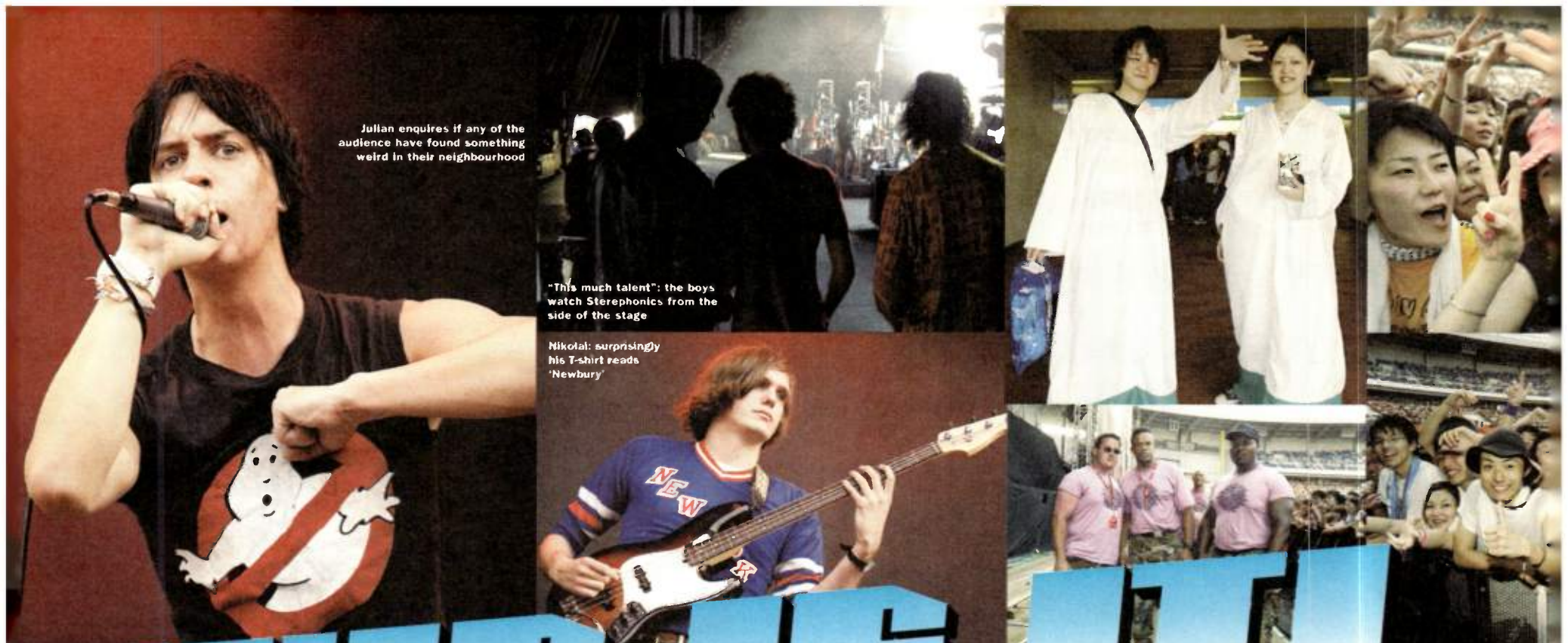
Tony: "They're actually ten feet apart. It's all Photoshopped."

"I really don't give a fuck about Kelly Osbourne. She can keep talking out of her neck and sell our records for us" Brody Armstrong

Check out The Distillers at V: Stafford (16) and Chelmsford (17)

Smells
 facilitates on the
 Lollapalooza
 tour with Kelly





Julian enquires if any of the audience have found something weird in their neighbourhood

"This much talent": the boys watch Stereophonics from the side of the stage

Nikotai: surprisingly his T-shirt reads 'Newbury'

THIS IS IT! THE STROKES ARE BACK

After all the problems recording their second album – not to mention the drug rumours, the fat rumours and the beard rumours – The Strokes finally make their comeback in Japan. NME wouldn't have missed it for the world

Text: Pat Long Photography: Alex Maguire



The talent in Tokyo wasn't up to usual Casablancas standards



Julian: growling like a less elderly Lou Reed



Albert makes smoking and rocking look, erm, well not that easy actually

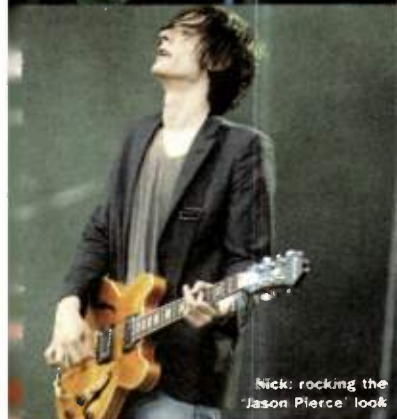


"Goodbye Tokyo, there's some rubbish pop-punk next"

"Me, I just Wash & Goh's Fab compares hair-care tips with the Stereophonics' Stuart Cable"



In England people generally give our photographer the finger. In Japan they're much friendlier



Nick: rocking the 'Jason Pierce' look



The Strokes haven't played live anywhere in the world for the best part of a year. Last August, they conquered the Carling Weekend and Glasgow GIG On The Green, returned to the States for a brief tour and a couple of gigs with The Rolling Stones then promptly disappeared, first for a holiday and then to record their high-pressure second album.

Since then, we've all heard the whispers about the aborted album sessions, the departed producers, the ructions, the drugs, the weight gain, the broken limbs and Drew Barrymore and we just can't take it any more. We need to find out for ourselves what's going on. After three months cloistered away in their New York studio with producer Gordon Raphael, The Strokes are emerging blinking into the sunlight with a new record completed, to play some gigs. In Japan. How, dear reader, could we not be here?

For most bands, the annual Summer Sonic festival (held over two days in Osaka and Tokyo) is an exotic diversion from the Ginsters pasties and Travel Taverns that make up the hard, unromantic slog of European touring. Some, like The Rapture, Interpol and The Polyphonic Spree, hung around in the UK after Glastonbury and are quickly zapping over to the Far East before they return to Britain for the Carling Weekend.

Not The Strokes. Summer Sonic is a one-off; a chance to road-test the new material in front of a partisan crowd, far away from the prying eyes of the British and American media and record companies. But what will those new songs sound like? Are the band really all beardy fatsos? Will they even play at all? And why are there so many pop-punk bands in Japan? NME spent a day trying to find out...

11.01am Rush straight from the airport to Tokyo's Chiba Marine Stadium in what we think is good time to catch the opening act.

Whereas before songs like 'Last Nite' had a tendency to sound tinny and featherweight live, now The Strokes are Proper Rock

Sadly, though, The Polyphonic Spree are just parping their way through their last song. Gah.

11.04am Spot a Japanese guy in Polyphonic robes.

NME: Have you seen The Strokes about?

Japanese guy: "..."

Despite not answering, he does gamely pose for NME's camera and shouts, "I LOVE POLYPHONIC SPREE."

11.08am This place is amazing. The main Outdoor Stage where The Strokes are playing later is in the 35,000-capacity stadium, a round, high-walled building on the beach which normally hosts baseball matches. It looks not

unlike the arena at the end of futureshock Manga flick *Akira* when the little guy turns into the big slime monster and starts eating the city. Which is cool.

Everything else is in the exhibition hall over the road, including the Indoor Stage where hundreds of people are currently going totally glowsticks-in-the-air pogo-mental to The Rapture's tight, frisky-disco anthem 'House Of Jealous Lovers'.

11.45am Watch local heroes HY. They sound like a Japanese Blink-182. Sigh.

12.03pm Fuck. It's hot. Wonder if The Strokes are getting 'refreshed' in the backstage bar?

Albert pushes up against his amp, spewing feedback everywhere while simultaneously smoking a fag. This is heavy

12.06pm Hey, it's Deryck 'With A Y' Whibley from Canuck fun-punks Sum 41!

NME: Haven't seen The Strokes around the backstage area, have you Deryck?

Deryck: "Fuck off." That's a no, then.

12.11pm Some baggy-trousered Jap rappers are doing an interview in the bar, talking very seriously about their new record or something.

NME: Hey, have you seen The Strokes around? Baggy-trousered Jap rappers: "..."

Suit yourselves. Another beer, we think.

2.56pm Try to go and see Interpol on the Indoor Stage, but can't get anywhere near them. People are practically standing on each other's shoulders to get a view. Everyone knows all the words, too, which is weird, so decide to wander off in search of noodles, unwittingly witnessing the quite horrific sight of a woman dressed as a giant bloody tampon dancing with a man in a sumo costume.

3.47pm Discover that today's must-have fashion item (as predicted in our May 31 issue - *Style Ed*) is fetching cloven-hoof black hi-top baseball boots. Realise that this is the most well-behaved festival in the world. It's possible to get trapped in extended bouts of bowing one-upmanship, where both parties refuse to let the other one get in the last bow. And no-one uses the lockers to store their bags, they just pile them up unattended on the floor outside the arena. Feel a little sad that everyone here is so friendly and polite, while the traditional British festival experience consists of jester hats, greasy, eyelid-burgers and

torching Portalooos, but it's probably just the jetlag.

4.01pm Decide that we should probably try to find The Strokes' dressing room, just to double-check that they are actually in attendance.

4.03pm All the security at Summer Sonic are off-duty US Marines. There are fully-grown elephants in zoos across the globe that are smaller than the brick shithouses guarding the entrance to the dressing rooms.

NME: Have you seen The Strokes around here?

Off-duty US Marine: "Grrrrr." Oh well. Another delicious Japanese lager, we decide.

4.36pm How come the rest of The Doors all got really old, but Jim stayed the same age? Oops, it's Ian 'Wolfchild' Astbury of The Cult doing his *Stars In Their Eyes* Morrison bit. The relics from another era plod through 'Break On Through (To The Other Side)' and 'Alabama Song (Whiskey Bar)' in front of roughly 47 very bored-looking punters. Ho hum. We opt to take up our seats in the bleachers in front of the main stage and wait it out in the sun until The Strokes appear. Wonder who's on now?

4.50pm Stereophonics. Oh god.

4.51pm Is that TV 'personality' Lisa Rogers standing on the side of the stage?

4.52pm Yes.

4.58pm The 'Phonics play 'Mr Writer' and 'The Bartender And The Thief' and the Brit ex-pats in the crowd go wild. Kelly Jones looks like he's in a very, very bad mood but, luckily, the always excellently permed Stuart Cable is prepared to pull faces for the TV cameras. Good old Stuart.

5.39pm Stereophonics finish. 'Next: The Strokes!' promises the giant stageside video screens. They'd better be.

5.40pm The DJ whips the crowd into a frenzy by playing the traditional Japanese sounds of Bob Marley & The Wallers.

5.42pm Man, there are a lot of emo kids in Japan. In fact they're possibly only outnumbered by the legions of reggae fans. How do you say 'Irie' in Japanese?

5.43pm and 37 seconds "I shot the sheriff..."

5.43pm and 39 seconds "But I did not shoot the deputy..."

5.56pm Blind panic sets in. The Strokes were supposed to be on 15 minutes ago! What if they don't show?

6.01pm THE STROKES! Awl-right!

6.02pm Julian's sporting black slacks, white belt, Cons and a black *Ghostbusters* T-shirt. His hair has returned to its original style after the disastrous Liza Minnelli-esque bob he had a couple of months ago. Fab's grown a swarthy Laughing Cavalier-type beard and Albert's in his usual sult jacket, jeans and loafers, pushing up against his amp, spewing feedback everywhere while simultaneously smoking a fag. This is heavy.

6.03pm 'New York City Cops'. Julian heaves his mic stand across the stage, hitting the exact spot where Lisa Rogers was standing.

6.05pm An edgy 'Hard To Explain'. They sure don't look or sound like a band who've been dickling about aimlessly in the studio for the last few months.

6.08pm A new song! It's got a spiky solo from Nick and sounds not unlike Yank indie rock stagers/perennial Strokes tourbus faves Guided By Voices.

6.10pm 'The Modern Age'. Julian mimes taking smack during the line "It's in my blood".

6.14pm 'Someday'. They're all drenched in sweat, but can't stop grinning. Fab has the name of the band written in Japanese on his bass drum.

6.17pm Julian gives us a cheeky burst of the ego-frenzy Frank Sinatra karaoke staple 'My Way' - in Japanese.

6.18pm 'Ze Newie'. This is the one they played at Reading last year, but with the addition of a near-country guitar solo that makes it sound oddly like Strokes acolytes Kings Of Leon.

6.20pm A raggedy 'Soma' provokes mass crowd-surfing.

6.24pm 'Barely Legal'. During the first verse, Julian runs over and slaps Albert on the rump.

6.25pm And then he scoots over to where Nick is standing and grabs his behind, too.

6.29pm "This is another new song," bawls Julian. "It's called 'Reptilian'." It sounds almost goth, with a Hooky-type bassline and more feedback from Albert. Julian stands on the lip of the stage, screaming the lyrics until the veins in his neck bulge. "You got so sleepy/Fuck off just leave me" he sings, possibly about intravenous drug use. Or we misheard him. Whatever. It's not

WAS THIS IT?

Takayuki, 23, Tokyo

What did you think of The Strokes?

"It was brilliant. I've never seen them before, so I was feeling very excited to be here."

What did you think of the new songs?

"They were great! Really catchy!"

Why are there so many rubbish pop-punk bands in Japan?

"..."

Kanako, 22, Tokyo

What did you think of The Strokes?

"Really, really good."

Julian is so beautiful. We saw them when they played in Tokyo last year, but they were better this time."

What did you think of the new songs?

"Good, but I just wanted to hear 'Soma'. That's my favourite song!"

Why are there so many rubbish pop-punk bands in Japan?

"I don't know."

Ali, 25, New Zealand

What did you think of The Strokes?

"They were really good, but not as good as Interpol, who were amazing."

What did you think of the new songs?

"Pretty good, although I can't say any of them had particularly memorable tunes."

Why are there so many rubbish pop-punk bands in Japan?

"God knows."

6.34pm Whereas before songs like 'Last Nite' had a tendency to sound tinny live, now The Strokes are Proper Rock. Julian's Lou Reed growl is less laboured and the guitars are heavier.

6.36pm "This is our last song," says Julian. The programme suggested that The Strokes would be playing for an hour and a half today, which was obviously a big fat lie. Still, 40 minutes watching a band playing a gig with the energy and enthusiasm of a bunch of mates at rehearsal and still managing to get an entire stadium eating out of their hands is never time wasted. This is legendary stuff. They end with a pretty defiant choice - 'Take It Or Leave It'.

Julian launches himself into the crowd to high-five each and every person in the front row. This takes about ten minutes. When he emerges his shirt is ripped to shreds. And then they're gone, leaving us with strobes, an amazing sunset and the unshakeable feeling that we've just seen a band that have returned better and stronger than ever. What a day!

'THE FIRST TIME YOU GET

Mercury Prize-nominated east Londoner **Dizzee Rascal** reveals all about that incident in Ayia Napa and how his love of Nirvana inspired him to make one of the most unique documents of urban life ever

Text: Ted Kessler Photography: Dean Chalkley

Dizzee Rascal has been banned by his lawyers from discussing the incident in Ayia Napa in July when he was stabbed five times. And to prevent the east Londoner from divulging what happened, the 18-year-old's management have insisted that his press officer sits in on all interviews today in the Cargo nightclub in London's fashionable Shoreditch.

This, everyone hopes, will prevent Dizzee from letting slip whether So Solid Crew were involved in the attack (that group's Megaman was briefly questioned over the incident and one rumour suggests the stabbing was sparked when Dizzee pinched Lisa Maffia's bum). It will also prevent the trial of the two men charged with attempted murder from being prejudiced. And, most importantly, it will not further inflame an already clearly volatile situation. Someone wants to kill Dizzee Rascal, after all.

So, instead, we spend an enjoyable hour chatting about everything but the stabbing. We discuss Dizzee's meteoric rise from schoolboy truant to king of

the underground and how he battled via pirate stations and raves to record his Mercury Music Prize-nominated debut album 'Boy In Da Corner'.

We talk about his raw and totally original hip-hop. We talk, in slightly glorified terms, of Bow where he grew up. We talk about how a life of petty crime was re-routed by music from reaching the same hoodlum destination of many of his peers. And we talk about girls and baseball: he likes both but isn't sure he understands either. But there's no talk of the stabbing, until...

Just as we're thanking him and saying cheerio, Dizzee pulls up his T-shirt, slaps his stomach and, with a wicked twinkle in the eye, says, "Ain't you gonna ask me about So Solid then?"

His PR turns puce and her jaw slams against the table. For a brief moment Dizzee sucks in the tension. Then he exhales. "Tssssss... for the sake of the tape. I'm joking!"

NME, however, spies an opening and steps gingerly through. So what, exactly, does it feel like to get stabbed? His PR nods a weary no-specifics nod

and Dizzee looks a little relieved to be speaking about it at last.

"The first time you get stabbed it's kinda like a piercing," he says. "It's like when someone digs you in the arm. Second time it feels the same only you know you been stabbed twice. Third time, you can't really feel it. Fourth time, fifth time... you don't really know what's going on. I was

"People thought I was an idiot for liking Kurt Cobain. Didn't give a shit, man"

stabbed five times, man. I was stabbed in my bum a couple of times too, but there ain't no scars so that don't count."

Was he scared?

"No, man. I wasn't rushed away in an ambulance and I wasn't dragged away on me back either. There's no point being scared. I was coughing up lots of blood, but that was it. I was more upset

I couldn't leave the country. It started to look like a shithole. I wasn't scared, shit happens. I was back on my bike two days later, vibing off all the drugs."

Dizzee smiles, twisting his baseball cap from left to right so it sits at a jaunty, post-interview angle. "It's all good. I was blessed. I'm still here, man. Grace of God and all that, innit."

So, who is this happy-go-lucky Rascal? He's Dylan Mills, 18-year-old son of a single mother, grew up on a council estate in E3, fan of Nirvana, owner of 'In Utero' and "all the classics". "People thought I was an idiot for liking Kurt Cobain. Didn't give a shit, man. I loved the ragga-ness of them, the long hair, you know, smashing guitars. Wicked man. I like griminess, you get me? I didn't know what Nirvana was on about, but I knew the fuck you attitude alright."

It was an attitude he too soon adopted. He was, he says, "a bit naughty as a youth". Expelled from two schools and excluded from all classes other than music at a third. At this subject, however, he excelled.

"I didn't like school much," he confesses with understatement.

"But I liked the music room. I couldn't leave the place. I'd like to thank my music teacher for that. He was the one teacher who gave me a break, who encouraged me. I was thinking of beats, of rhymes, of tunes all the time. My problem with school was I didn't see the teacher, I saw the person. I'd be like, 'He's a prick, he's not telling me what to do.' I'm good at reading people, that's always been my problem."

He pauses, sips some pineapple juice and adopts a curious moral guardian tone.

"I'm in the limelight, though, so I can't be saying you don't need school. I would encourage all kids to go to school. It's only five years of your life, so considering how much of your life there is afterwards it's definitely worth getting an education."

Dizzee Rascal didn't get an education; however he did get into trouble. He briefly went to college to study music, but, "I went more for the girls really. There was bountiful girls there, but really, getting girls has never been a problem for me."

He shrugs and rubs his stomach. "I can't lie about that, man."

"People think you should go to college to study music, learn the trade and then you'll get a step-up. Not really. I knew for me I had to go to raves, grab my chance there. I knew I had to get my tunes out there, get my tapes on pirate stations. That's what I did. I spent two years on the underground, just getting bigger and bigger. I had my own style. I produced as well as MCed, so without being big-headed I knew I could do it. I didn't need college to show me how."

Dizzee is clear that music saved his life. Without it, he says, he'd have ended up "doing whatever" on the streets like many of his old friends – friends he can no longer see because of their 'lifestyle' choices. When he started to blow up on the underground 18 months ago, he became aware that some people wanted more than friendship from him. They wanted what he had – respect, talent and money-making opportunities. He also knew he couldn't jeopardise his career with any more of his street-level activities.

VIRGIN LOVES



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That Great Love Sound

Out 18 August

The Danish garage-rock duo are back with a blast of classic rock and fuzzbox fury. NME Single Of The Week That Great Love Sound is the first release from their new album Chain Gang of Love, due out at the end of August. Add to this their gig at this year's Reading/Leeds Festival and special guest support for Beck, they are destined to be one of the great new bands of 2003.

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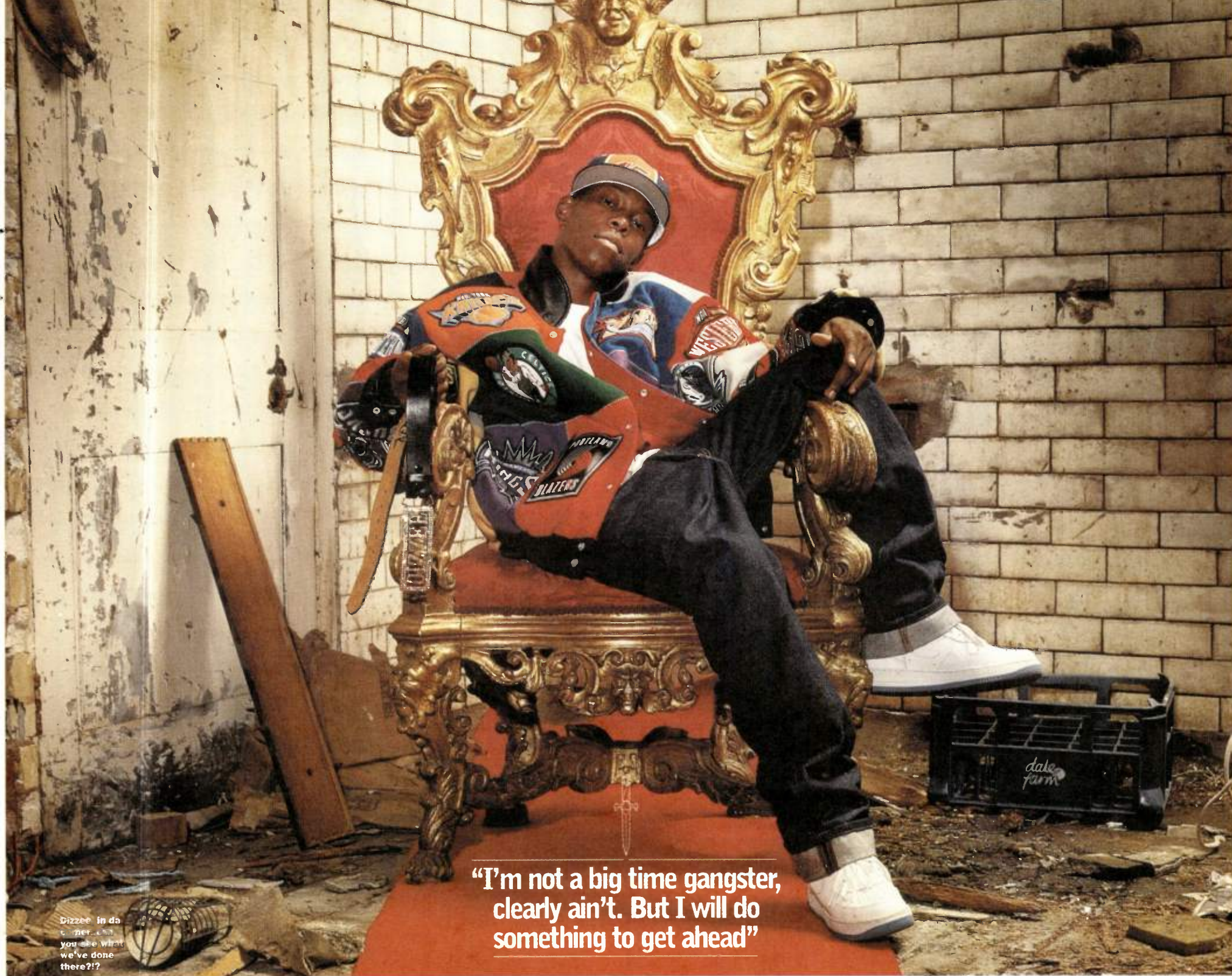
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STABBED IT'S LIKE A PIERCING'

DIZZEE RASCAL



"I'm not a big time gangster, clearly ain't. But I will do something to get ahead"

Dizzee in da corner can you see what we've done there!?

"I had to lose friends because I knew it would come on top of me, people wanting this and that from me. I was never into anything too serious. Little bit of taxing, robbery, taking people's stuff, selling a bit of weed. Nothing major. I never got in trouble with the police for nothing serious like violent disorder or TDA (*taking and driving away*). I'm not a big time gangster, clearly ain't. But I will do something to get ahead.

"Don't get me wrong though. I chose music. If it wasn't for music, I could've ended up anywhere, prison even. It's levels, innit... Same way I went from scratch musically to this, I could do the same thing on the street.

It's all about how far you'll go. I chose not to be a gangster or whatever. I chose music."

Listening to 'Boy In Da Corner' it sounds distinctly like music chose him, so unusually fresh and intense is its sound. There's none of the witless posturing of So Solid. In its place is anxiety, humour and no little poetry – a compelling, chaotic, warts and all snapshot of modern inner London life as lived by any teen on any street corner. The music he's produced too is harsh and ingenious. It's the sound of urban times – car alarms, sirens, passing bass booms and squabbles – condensed into one tuneful splodge. No wonder Mike

Skinner hailed him in awestruck terms, describing Dizzee Rascal as "the future".

"The best thing," says Dizzee, "is that I've not been forced to change a thing. What you're hearing is basically in its purest form. When things cross over normally, you don't really get what it was before it crossed over. That's the key for me. I've done my thing. I've not diluted it."

Most excitingly, the potential in him is limitless.

"I'm 18. I'm going to be a man soon, a real man. I could say I'm a man now, but I'm growing all the time. Musically I haven't even started using equipment properly. Remember, I produce and rap so

I'm growing in both fields. I've started my second album already – got six tunes. I'm really focusing on my rhymes right now. People are giving me too much to write about! No names!!"

Two names he will mention, though are Jay-Z and 50 Cent. Jay-Z because he's his musical hero, "When you see what Jay-Z built from nothing," Dizzee says, "his whole empire, an album every year... boy, that's what I want. And he's cocky. I'm cocky too, so I'm told."

As for 50, Dizzee believes it's the best hip-hop he's heard in years. He likes the fact that 50 is authentic. "I think what I'm

doing is honest. I'm from the street too and I'll never really leave it. The one thing people should know about me is I ain't playing. I might have a laugh every now and then, but I'm not playing."

50 Cent, too, of course, survived a near mortal attack.

"Getting shot nine times, though – bit worse than getting stabbed, innit? I know someone who got shot in the face. It's alright if it goes clean through, it's when it ricochets around the mouth you're in bother."

Does it scare him having enemies?

"I don't have no enemies. I don't hate nobody. I always say that if you don't like somebody and you don't do nothing about it then the hate becomes your problem. I'm maybe not peace and love, but I don't hate no-one.

"I'm a take-the-rough-with-the-tumble geezer. I'm angry, I'm happy. I gotta lot of love. I love girls, money – I'm streetwise. You know? I can't complain."

Rascal by name, rascal by nature.



NME.COM/VIDEO CHECK OUT THE NEW DIZZEE RASCAL VIDEO TO 'FIX UP LOOK SHARP' ONLINE NOW

WILL ROCK YOU!

NME's four-page guide to the top bands to see at the best V ever

Text: Rob Fitzpatrick

NME RECOMMENDS

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
JJB ARENA

CHELMSFORD SAT/STAFFORD SUN
David Holmes brings his brilliantly-named Association to V2003. If you're looking for grubby funk for festival dirty dancing with gravelly voiced beauties and rapping rastas then look no further and get Free.



ot everyone associates festival good times with mud-filled ditches.

Some of us are more drawn to the sort of festival where all (well, a fair amount) of the 21st century's finest advances in the field of human comforts await us. Hygienic toilets, for instance. Showers in the campsite area. Cashpoints. Free mobile recharging. Water stations. Hell, even a chemist onsite. Oh and bands, too. Really good ones.

With all this and more, this weekend's V Festival in Chelmsford and Staffordshire looks certain to be the best yet. The line-up reads like NME's dream who's who. As you'll see over the next four

pages, there are stingingly hot new acts like **The Distillers**, **Dashboard Confessional** and **The Futureheads**, returning heroes like **The Hives** and **PJ Harvey**, festival favourites like **Super Furry Animals**, **The Coral**, **Feeder** and **Ash** and prime-time heavyweights like **Foo Fighters** and **Queens Of The Stone Age**. **Red Hot Chili Peppers**, meanwhile, have got so into the spirit of the weekend they're promising a greatest hits set.

Then there's **Coldplay**. Chris Martin's band are probably the biggest on the planet right now. While Chris may have found his relationship with Gwyneth Paltrow has kept him on the front pages on both sides of the Atlantic, much to his obvious frustration and annoyance, it's his band's increasingly powerful and affecting music that has driven Coldplay's ascent. Expect a rush of internal fireworks when they headline on Saturday (Chelmsford) and Sunday (Staffordshire).

It's going to be an incredible weekend and, as ever, you can read the definitive review in next week's NME. But first, of course, we'll see you down the front.

Eight months in the planning. It may yet rank as Dave Grohl's greatest performance. Around his Los Angeles house, 30 or 40 people are setting up lights, laying down carpet, hanging chandeliers and, as Grohl puts it, "cleaning out the piles of unwanted crap". Outside, he says, "It looks like they're setting up the main tent at Reading in my backyard right now."

A few days ago, The Hardest Working Ex-Member Of Nirvana In Showbusiness got back from a long tour around the States. In a couple of weeks, he and the rest of the Foo Fighters will make their annual visit to the European festival circus, this year featuring a turn at the V Festival. To fill in the hours between gigs, though, Grohl and his girlfriend Jordyn Blum – currently employed as the Foo's official "documentarian" – have decided to get married. Two hundred and fifty people are popping over to their place for the ceremony; your invite must have got lost in the post.

Later this afternoon, Dave's mother's coming to organise the guest bedrooms and one of his groomsmen is swinging round to help him move some patio furniture. But now, he's taking time out to tell us what the ingredients are for the perfect wedding. The first one is, it has to be said, a bit of a no-brainer...

FALL IN LOVE

"There's a big difference between falling in love with someone and falling in love with someone and getting married," says Dave. "Usually, after you get married, you fall in love with the person even more."

What a romantic thought. "Well, y'know, I'm quite a sap actually. I've never felt like I have some fucking hard rock image to uphold. Most people think of me as a big fucking geek anyway."

BE PREPARED TO CHANGE YOUR LIFE

"I've settled down quite a bit, that's for sure. A couple of years ago I had an epiphany when I realised life is very delicate. It's too short to wait for anything to happen to you. It's too short to waste it on anything superficial or unimportant, you have to fill your days with things that are meaningful and real. Getting married has a lot to do with that."

"And I would just love to have a family. That's the one thing that I don't have. I love children and I love my family and, shit, I love being at home. There's nothing better to anchor you at home than a couple of ragrats."

GO CRAZY AT YOUR BACHELOR PARTY. BUT DON'T TALK ABOUT IT

Dave's stag party took place at the end of the Foo's US tour, when 60 mates joined him for a very long night in Las Vegas. "It went... just fine," he says cagily. Details?

"Use your imagination then multiply it by ten. It was a bachelor party, y'know? I made everyone promise they wouldn't talk about it. Hear this cough? This cough came from the bachelor party. I'm almost done with the antibiotics. No more bachelor parties for me."

HAVE A PROPER WEDDING

"It's not a Vegas thing, man," says Dave of his nuptials. "It's not the Elvis chapel here at the Grohl residence. It's definitely a party. And you only do it once. Or twice (Grohl was married before, in 1993). There's not a massive celebrity guestlist or anything, just a bunch of my friends from Virginia, relatives from Ohio and Louisiana, my fiancée's family from California and Baltimore. I think Jack (Black) is probably going to come, maybe Kyle (Gass) might show up. Krist Novoselic is representing. The ushers are my buddies Jimmy, Richie and Mike from Virginia, people I've known since I was five years old, and then Taylor (Hawkins). We go down the day after tomorrow to have the tuxes fitted."

Did you ever think of having a barefoot, edge-of-cliff, new age kind of ceremony?

"Have I ever seemed like a hippy to you? No? Good."

DON'T INVITE YOUR EX-PARTNERS

"There comes a time when you have to close certain chapters in your life and put the memories somewhere in a safe place far away, not staring you right in the fucking face in the front row of your wedding."

"Pretty much every girlfriend that I've ever had has been relatively insane, OK? If I were in a roomful of women, I'd find the biggest fucking nutcase. I love taking care of people. I love being the provider emotionally and otherwise – that's what I do."

"I never met anyone who could take care of me, but I finally found one. And this person makes me feel like I'm the crazy one that needs to be taken care of. I like that, it feels good."

MAKE BIG PLANS FOR THE HONEYMOON

How do you feel about spending your honeymoon at V and all those other European festivals?

"We get a little bit of a honeymoon before we come over there. We're going somewhere tropical – don't worry, I'll be tanned, I'll be nice and bronze for the Germans, I'll look just like George Hamilton!"

"It's basically just honeymoon suites and wonderful flights to tropical places and a good seven or eight days of, um, tantric sex. That's what I'm looking forward to. I figured it out years ago, even before Sting. You don't have to be a genius to do tantric sex, you don't even have to do yoga. It's all about the give and take, y'know what I mean? Stop and go and give and take and slap and tickle."

"It's basically just honeymoon suites and wonderful flights to tropical places and a good seven or eight days of, um, tantric sex" Dave on his honeymoon

CHOOSE YOUR MUSIC CAREFULLY

"We're having this Beatles tribute band called The Fab Four play. They start in Hamburg, wind up in the Sgt. Pepper suits and, before you know it, they're doing 'Let It Be'. At one point I was considering calling Al Green and asking him to marry us (the soul singer is now a practising priest). But I figured it would turn into an Al Green show."

MAKE NO PLANS FOR THE AFTERMATH

"After we're done with the festivals, we don't have anything planned. I'd love to have another band with Taylor and my buddy Nick (Raskulinecz) who produced our album. And I'd love to do a solo acoustic record." Where's your fiancée now? "She's out there telling everyone what to do while I'm in here paying the bills."

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NME RECOMMENDS

THE STANDS
NME STAGE

STAFFORD SAT/CHELMSFORD SUN
Hot on the heels of The Coral come Liverpoolian Bob Dylan worshippers The Stands. If Noel Gallagher's new favourite '60s revivalists don't have you shaking your Imaginary tambourine (man) we'll eat our novelty festival jester hat.



*Something old,
Something new,
Something borrowed,
Something Foo!*

**Bring your confetti to V for newly-wed Dave Grohl –
who gives us his tips for marital bliss**

Text: John Mulvey

V FESTIVAL 2003 PREVIEW

For whatever mortal sins committed by its inhabitants, during a Europe-wide heatwave the gods have decided to sink Stockholm. Roads run like rivers, tramps shower naked in the off-flow from overpasses and the rain descends like a tsunami from the archipelago.

What unholy insult could have angered the elements into the worst storm in Stockholm's living memory, how unnatural an act? We think back seven hours, remember the blanched horror on the face of Howlin' Pelle Almqvist – sat in the Royal Viking Hotel's nouveau neon bar, immaculate in monochrome diamond-pattern trousers and a T-shirt reading 'HOWLIN' PELLE ALMQVIST' – as his brother of blood and band Nicholaus Arson arrived for the photoshoot.

Nicholaus Arson, guitarist in The Most Stylish Band On Earth, dressed in bright blue bermuda shorts and baggy white T-shirt like he'd just escaped from a day trip for blind Miami pensioners. A walking offence against nature and Hives Law.

"Sorry I'm late," Nicholaus says as his mortified press officer drags him away to get changed, "I've been for a swim."

Pelle drops his head in his hands.

"Not a mention of this," he hisses at NME. "It's better for both of us."

Behind him, the first drop of rain hits the window...

When The Hives arrive – any town, any country, any continent – it's like a thunderclap. Having cut a high-kicking swathe across Europe in the late-'90s, they hit the UK in 2001 as complete unknowns and were headlining the Brixton Academy within six months. In spring 2002 they flew to America and were superstars seconds after hitting the tarmac. They gave Middle America a zap of their stormtrooping gabba-garage live show on the MTV Video Music Awards, pouted their way into the *Billboard* chart and saw the tout price for tickets to their New York club shows top \$1,000. It takes most bands two years of playing every chicken pen in North Dakota to even dent the back fender of the US. The Hives broke it like it was Jack White's pinkie.

"We toured for three weeks and that was it," grins Nicholaus, now suitably attired in Hives uniform, to universal relief.

"It felt great," chortles Pelle, "because it felt like the last outpost for The Hives playing small club shows. Everyone had sold their tickets to A&R men. We actually had more expensive tickets in New York than the Stones."

You lot just turn up in a country and everyone goes "HOLY SHEE-YIT MOMMA! THE HIVES ARE HERE!", eh?

"It's interesting, isn't it?" nods Pelle. "I once studied psychology and there's something that says if you can imagine doing something really well then you can. I'm starting to believe that now. Just wait. Brazil and Australia! Russia! We see how the machinery works. The Video Music Awards was fun, but we basically spent the day arguing with MTV staff because we didn't have enough managers to argue with them – everybody else had tons of people. After a while we realised that the reason people have all these personnel around them isn't because they need them, it's to impress people so that they act when you actually say something."

"A lot of stuff in America is based around having a spectacle," Nicholaus adds, "it's about the circus coming to town. If the circus is only five people then nobody pays attention but if the circus is 135 people showing up..."

"It's capitalism, it works that way," says Pelle. "If you can convince somebody that you have tons of money then people will believe you and they'll believe you're successful and that means you're good. 'Success' and 'good' never had anything to do with each other but it's real easy to trick people that it has."

So you blagged your way to the top?

Pelle laughs. "No, because we lived in Motel 6s and we were only five people but it worked anyway."

By the time the Sweden Nation Army reached Hollywood, Hivesmania was going supernova. Ticketless fans mobbed every stage door, the rock stations were a Hives-only zone and the guestlists read like Heidi Fleiss's appointment book. Morrissey made an appearance. Mick Jagger and Iggy dribbled favourable words.

Pelle: "And wasn't there the guy from *Fight Club*?"

Nicholaus: "Edward Norton, yeah. I met him. He seemed to be genuinely interested in our band."

Pelle: "He didn't seem like he'd just had the crash course on MTV."

Yes, yes, but let's cut the crap. How many of you shagged Winona?

Pelle: "(Puzzled) Is she shagged a lot? We never met Winona."

Well get back out there! It's the rules!

Pelle: "Who has she had?"
Ryan Adams, Beck, fella-me-lad from Bright Eyes, half of Mull Historical Society, probably...

Pelle: "So mostly singer-songwriter guys? We're not very singer-songwriter orientated. And we never met her, I guess that's why we didn't shag her. We need to get back to America!"

Do you fancy an A-list girlfriend, like Chris Martin's got? They're all gagging for anyone with an old Carling Weekend laminate, apparently.

Nicholaus 'Happily Married Thanks' Arson shrugs. "I think we live way too many miles away from Hollywood to actually go out with them. Which is quite comforting."

"Who else, then?" Pelle asks. "Tell us all the gossip."

Fab Moretti and Drew Barrymore, Jack White and Renée Zellweger: they're all at it like there's an Oscar for Best Dopey Grin While Shopping For Engagement Rings With A Muso Boyfriend.

"They're nice guys," says Pelle 'Happily Co-Habiting With Long Term Partner,

'WHICH WAY'S

Preparing to touch down in Chelmsford and Staffordshire, The Hives could talk to NME about their 'new direction' but they'd have to kill us. So we asked anyway, as well as investigating other ways to get Sweden's finest to walk out on NME

Text: Mark Beaumont Photography: Azzy Patton

The Rolling Stones

THE ALL-TIME GREATEST ROCK'N'ROLL BAND IN THE WORLD!

GET STONED!

Their **10** best
albums revealed!

**THEIR SATANIC
MAJESTIES**

Why the Stones will live forever
(and look like they already have)

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PULL-OUT
PORTRAITS!**

SATISFACTION!

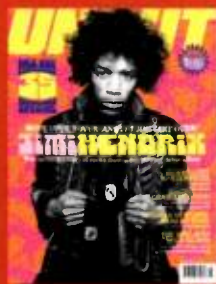
The stars' favourite Stones songs

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The Rolling Stones: they brought sex, rebellion and mayhem to rock'n'roll, and inspired just about every decent rock band ever

Text: Paul Maddy Photography: Rex

Forty years on from the snowy day in December '62 when Bill Wyman turned up at an audition at the Wetherby Arms, Chelsea, to meet a band he described as looking worryingly "bohemian", The Rolling Stones have become an institution. Today they front a gigantic touring operation, reaping multi-million pound profits while boasting a combined age well into the hundreds. Keith Richards may still fly the Jolly Roger from the balcony of his penthouse suite while on the road, but the days of hard drugs, decadence and diabolism are long behind them.

Yet looking through these images, it's easy to see The Rolling Stones for what they once were: the most dangerous rock'n'roll band on the planet.

From humble beginnings as pale blues obsessives, through a spell as The Beatles' evil twins, to the tragic death of Brian Jones and a long spell as The World's Greatest Rock'n'Roll Band™, the Stones have provided us with both the greatest riffs and myths in rock'n'roll. They have done everything to excess. Except maybe moisturiser.

At their peak they grew their hair to a length considered revolutionary by a nervous establishment, invented garage rock overnight with '(I Can't Get No) Satisfaction', and provided a soundtrack to a counterculture which momentarily threatened to topple governments, bring about sexual revolution and stop the war in Vietnam.

Along the way they inspired half the world to get its rocks off. You can't always get what you want, but you get what you need.

Visitors from Mars, chancing upon a performance by these wrinkled creatures on their latest jaunt round the planet, might wonder what on Earth the attraction is. Yet, for subsequent generations, The Rolling Stones are rock'n'roll. Anyone who has ever bunked off school, stayed up all night



The Rolling Stones (l-r) Bill Wyman, Mick Jagger, Keith Richards, Brian Jones and Charlie Watts: Jet draw the line at copying their dress sense

or given up their job to find their real destiny should see them as spiritual allies.

Only those needing psychiatric attention would make grand claims for their cultural importance today. Yet, as these pictures show, from their debut 'Come On' in '63 (reviewed in *NME* with the

words "should be a good seller") to the end of the '70s, the Stones weren't just the greatest rock'n'roll band there's ever been, but the best-looking too. If the art of photography really is writing with light, then these images are the graffiti on the palace walls.

Enjoy.

"They weren't just the greatest rock'n'roll band there's ever been but the best-looking too"

FIVE REASONS WHY THE STONES RULE

From the supermodel sex to the all-consuming drugs to the demonic rock'n'roll, **The Rolling Stones** will never be bettered

Text: Ted Kessler Photography: Michael Pulland/Retna

Few crowns are worn forever in the fields of sport and music. There are, however, two titles which are for keeps: Muhammad Ali is the greatest boxer of all time and The Rolling Stones will forever be the world's greatest rock'n'roll band.

Like Ali, it's many a year since the Stones have thrown a knockout punch and, in the month that the great pantomime dame Mick Jagger enters his 61st year, it's unlikely his band will ever summon up a new song that pulverises a young generation and scandalises an old one the way they did during their '60s and '70s pomp. But like Ali, their legend still dominates. What they achieved during a purple patch that lasted 20-odd years still represents the benchmark to which all young hopefuls must aspire. They are the blueprint for a rock'n'roll group.

In 1969 the Stones toured the USA under the banner of The World's Greatest Rock'n'Roll Band, and it's a title that no-one has managed to wrestle from them since. They pioneered the path from teen rebels to stadium superstars, one that took in drugs, death and Satanic majesty en route, a journey that reads like rock'n'roll cliché now but was in fact charted for the very first time by these wrinkled legends. There are many more than five good reasons why the Stones are the greatest, but here are the five best 'uns.

1 Mick'n'Keith (aka The Glimmer Twins)

At the heart of the legend of the Stones is the deep, fraternal bond between singer Mick Jagger and guitarist Keith Richards: The Glimmer Twins. It's a relationship that teeters precariously at times on the border between love and loathing, but it's one that will

nevertheless remain the dominant partnership of both their lives. On news of Jagger being granted a knighthood by the same authorities that once tried to jail him, Keith, by his own admission, went "berserk, bananas". Yet six months on, he's happily sharing a stage with him once more. Such is the bond between them.

They represent two opposing wings of the band and nobody other than drummer Charlie Watts (whom both singer and

when they first met as young near-neighbours in their Kent infants' school. "I asked him what he wanted to do," said Jagger. "He said he wanted to be a cowboy like Roy Rogers and play guitar. I wasn't that impressed by Roy Rogers, but the bit about the guitar *did* interest me." All these years later, Jagger still can't quite shake the fact that without Keith's guitar-playing no-one's that interested in *him*.

They're like Siamese twins

2 The sex and drugs

The Rolling Stones didn't, of course, invent sex, drugs or rock'n'roll; it just feels like they did. Certainly, few have derived quite as much infamy in the pursuit of carnal or powdery pleasure. And the twin figureheads naturally couldn't have the same two vices, but they have headed with equal insatiable gusto in separate directions: Keith in search of narcotic nirvana. Mick powered onwards with

furious Keith parked for 12 hours in a car outside the Notting Hill mansion in which Mick was performing a sex scene with Keith's model girlfriend Anita Pallenberg, while the pair were filming the classic underground movie *Performance* – a scene so potent it won a Dutch pornographic award. But this is a rare Richards lead appearance in the Stones' catalogue of sexual intrigue, a role normally reserved for Mick (notwithstanding bass player Bill Wyman's taste in teenage girlfriends).

While Keith chased dragons through the night, Mick has always preferred the fair maiden. Marianne, Anita, Bianca and Jerry were all famous main squeezes, but there have been thousands of other unknown pleasures too from the man dubbed by more than one conquest as "the greatest lover alive".

Indeed, a young Mick radiated such sex appeal that an early 1960s performance on *The Ed Sullivan Show* in America provoked an outraged response from moral guardians across the nation. His crime? A roll of the hips. A pout of the lips. A twinkle in the eye.

And still, as he approaches a pensionable age, he continues to provoke sexual scandal and tabloid intrigue. "Sex gets better and better," he once remarked by explanation of his prowling, "whereas chocolate biscuits do tend to pall."

"Would You Let Your Daughter Go With A Rolling Stone?" *Melody Maker* famously asked in '65, promoting for the first time in Britain the notion of sex as a generational, rock'n'roll divide. Falling in love with a pop star had never seemed dangerous before The Rolling Stones arrived, and has never seemed quite as dangerous since.

While Keith chased dragons through the night, Mick preferred the fair maiden – Marianne, Anita, Bianca...

guitarist revere) manages to straddle both camps amicably. In one corner there's Jagger, the social climber with theatrical pretensions, the business brains behind the powerful corporate branding of the Stones, to be found cavorting with heads of state, supermodels, fellow CEOs and various high-brow artisans.

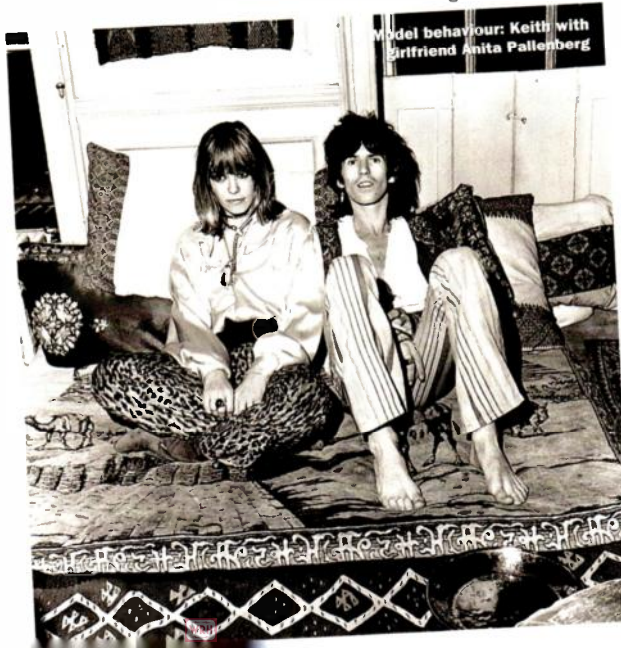
In the other corner there's Richards, the streetwise rock'n'roll outlaw. 'Keef' crashes cars, carries guns, wrecks hotels, bumbled his way through enough heroin to keep a sink estate high for months, careered serenely through alcoholism, let his teeth turn black, is fabulously rumoured to have endured an *entire* blood transfusion, and still manages to define how an electric guitar can be used as a tool for higher consciousness while chain-smoking. They are polar opposites. And yet...

And yet, they are still united by the same thing that drew them together

who resent being this attached, but who know that any attempt to separate them permanently could prove fatal. There has never been a singer/guitarist partnership quite like it. Axl Rose versus Slash, Ian Brown versus John Squire, Noel versus Liam... mere soap opera compared to this rich theatre.

the carnivorous sexual appetite of the entire French Foreign Legion on leave.

All band members – other than the stoical drummer Charlie Watts – have been involved in some famous sexual drama with an exquisite beauty, sometimes with the same beauty at the same time. Most poetic, perhaps, is the image of a

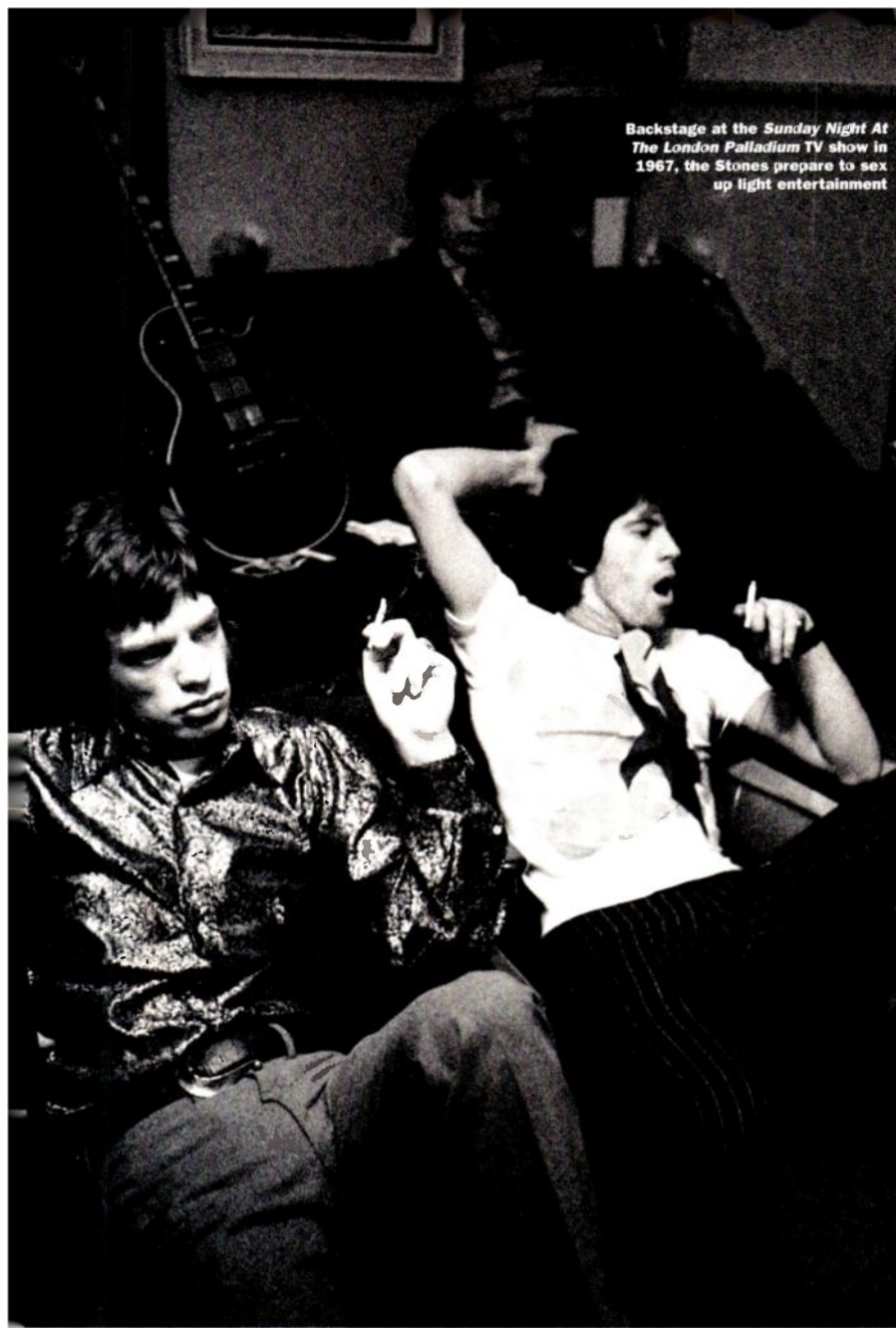


CONTINUES OVER

The Stones' 1973 European tour: so that's where Jack White got the inspiration for his tight-trousered look



Backstage at the *Sunday Night At The London Palladium* TV show in 1967, the Stones prepare to sex up light entertainment



public furore, Jagger received a three-month prison sentence and Richards was sent down for a year.

Many at the time considered these draconian sentences to be part of an establishment quest to slap down outrageous rock'n'roll, as signified by The Rolling Stones. A huge wave of protest was unleashed, culminating in a *Times* editorial that asked 'Who Breaks A Butterfly Upon A Wheel?'. The popular press, meanwhile, focused more on the so-ludicrous-it-could-almost-be-true rumour that Jagger had been performing cunnilingus on his girlfriend Marianne Faithful with the aid of a Mars bar when arrested. The *Times* editorial carried more judicial weight, however, and the duo were discharged on appeal. Rolling Stones – 2. Establishment – 1. The Stones really did fight the law, but they won.

Paul McCartney's songwriting exploits, they really started to carve their own legend.

You could burn several CDs' worth of Jagger/Richards compositions that pull off the rare trick of being both personally autobiographical and describing the time of their birth. And still they remain relevant and freshly intoxicating 30 years later. The titles alone map the underbelly of their eras,

stories most big groups shied away from: 'Paint It, Black', 'Street Fighting Man', 'Sympathy For The Devil', '(I Can't Get No) Satisfaction', 'Let It Bleed', 'Sister Morphine'. Once Jagger realised he could write whatever he wished, he used the platform to pen some of the most provocative, damn appropriate rock lyrics ever.

But without the Human Riff Jagger would have been just a pair of big lips mouthing off. Propelled forward by the elegant swing of Watts' rhythm, Keith Richards tapped into a vein of loose-hipped, low-slung rock'n'roll melody as traditional as the blues craftsmen who inspired him, yet as fresh as tomorrow's news. How did he do it? Voodoo, probably; voodoo, tobacco and malt whisky. And it's a magical formula that's inspired several generations of imitators.

4 The rock'n'roll

Have we not mentioned that The Rolling Stones have made some of the most righteous, demonic rock'n'roll in history yet? Oh dear. Let's adjust that. It's hard not to sound like a fawning voiceover for The Biography Channel when describing the near biblical import of the Stones canon, but there's no getting round it. They've written the best rock'n'roll songs. Even at the beginning, when they weren't writing their own hits, when for a few years they were a hit covers band crossing obscure blues and R&B over to mainstream white audiences (what? Did you really think The White Stripes invented that idea?!), they were investing enough leering danger so as to make the songs theirs. But when their Svengali manager Andrew Loog Oldham decided it might be good for Mick and Keith to emulate John Lennon and

5 The legacy

So Rolling Stones, we thank you. Without your malign influence and incredible tunes, rock'n'roll would still be with us, it would just go to bed on time. Guns N'Roses thank you for the lead-coated riffs and outlaw image. The Stone Roses thank you (especially for how to behave on the steps of a courtroom). Happy Mondays thank you for making drug abuse seem natural. Aerosmith and The Black Crowes really thank you. The Strokes thank you. The White Stripes thank you. Black Rebel Motorcycle Club thank you. Oasis thank you. The Charlatans thank you. The Sex Pistols and The Clash thank you (despite themselves). In fact, just about anybody who's ever picked up a guitar, mic, drums and bass, and dared dream for a minute, they thank you.

And if you've still got it, why on Earth give up on it? Here's to the next 40 years.

Once Jagger realised he could write what he wished, he penned some of the most provocative rock lyrics ever

FROM PREVIOUS PAGE

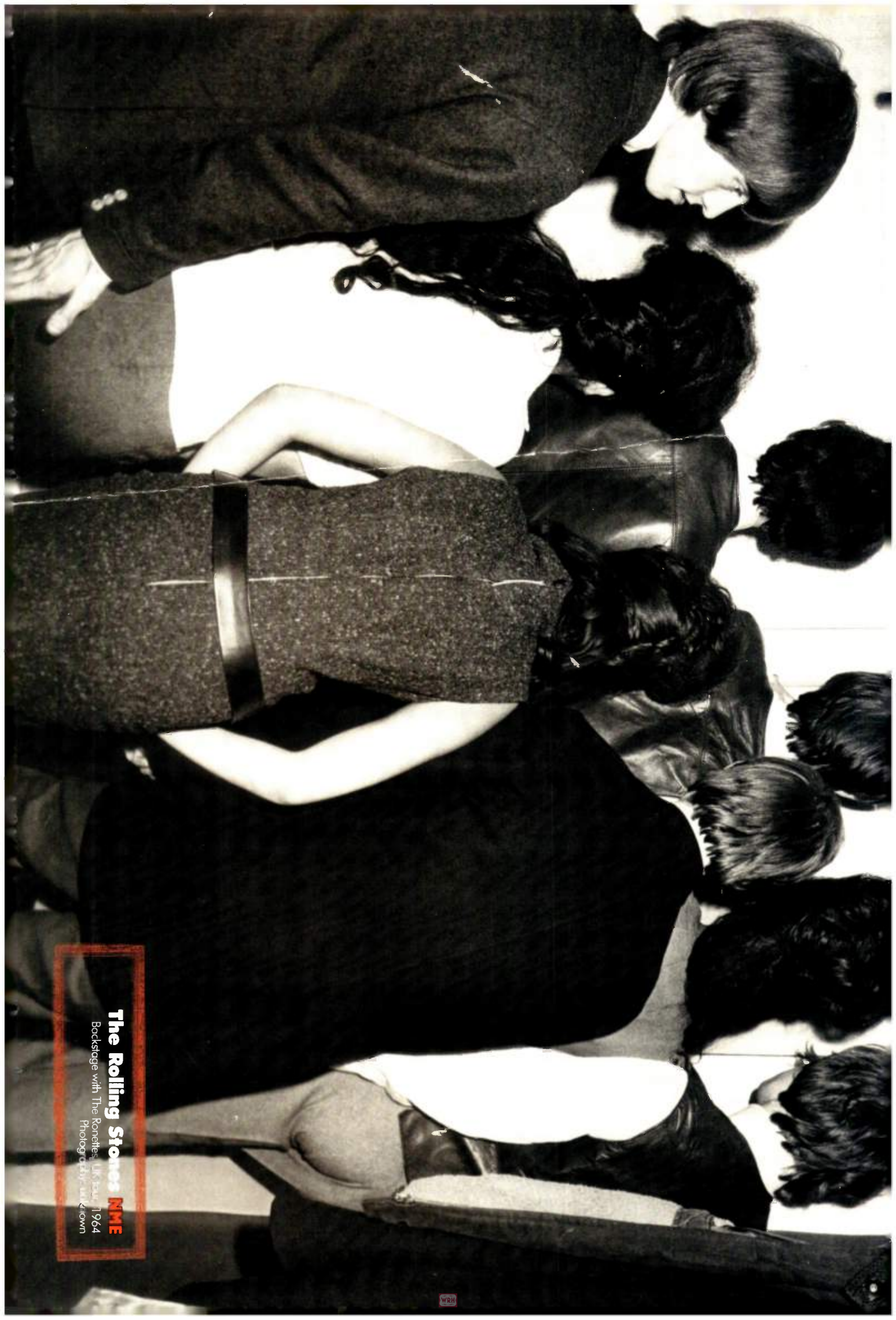
Keith and guitarist Brian Jones, meanwhile, had a different pleasure principle to pursue. Jones' appetite for drugs was such that it consumed him, propelled him out of the group in May '69 and three months later left him floating face down in his own swimming pool. All before the band truly discovered smack. Subsequently, there have been three heroin addicts in the band – Richards, Watts (who didn't try heroin until the rest of the band were clean) and Brian Jones' replacement Mick Taylor who famously joined the band teetotal and left a junkie alcoholic. And there's been a trail of infamous drug busts, too.

3 The scandal

One bust from the Stones' long charge sheet stands out, because it pitted them against not just the forces of law and order but against mainstream society as a whole. In 1977, controversy would engulf the band following rumours that a band member had enjoyed an affair with Margaret Trudeau, wife of the Canadian Premier. However, their misdemeanours ten years earlier threatened to bring the entire country into dispute. In 1967, after Keith, Mick and various accomplices had spent an afternoon tripping on LSD in the Sussex countryside, Keith's Redlands country

home was raided. Mick was found in possession of some hashish and a few amphetamine pills, while Keith was charged with allowing his home to be used for drug taking. To huge





The Rolling Stones **NME**

Backstage with The Ronettes, UK tour, 1964
Photography: Mick Brown





The Rolling Stones NME

Keith Richards onstage, US tour, 1972
Photography: Ethan A Russell 1972-2003

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NME The Rolling Stones

Keith Richards at customs, Seattle Airport, 1972
Photography: Ethan A Russell 1972-2003

STONES IMMACULATE

Stars from Coldplay, Interpol, Blur and more pick their top Rolling Stones songs

Text: Krissi Munson Photography: Brian Hamill/Getty Images

Dante DeCaro, Hot Hot Heat

"Hard one, but I'll go with 'She's A Rainbow'. It was on 'Their Satanic Majesties...' at the height of their psychedelia. It's got a floaty, dancing piano verse and a rocking chorus. It really captures that spirit of '67 – like I remember it."

Mani, Primal Scream

"'Wild Horses' – it reminds me of smack!"

Daniel Ryan, The Thrills

"'Under My Thumb'."

Richard Fearless, Death In Vegas

"'Aladdin Story'."

Jade Puget, AFI

"'Angie'. As many times as I've listened to this song, the hooks still make me shiver."

Carl Barat, The Libertines

"'Dead Flowers'."

Didz Hammond, The Cooper Temple Clause

"'Mother's Little Helper'. At the time it was written they were still in quite an edgy place and were being very inventive. When it opens up and you hear Jagger sing, 'What a drag it is getting old' you know you're in for three minutes of piss-taking about the perils of domestic drug abuse."

Tim DeLaughter, The Polyphonic Spree

"'(I Can't Get No) Satisfaction'. It just sounds fucking fantastic – I hope people are embracing my ass"



Guy McKnight, The Eighties Matchbox B-Line Disaster

"'Under My Thumb'."

Sune Rose Wagner, The Raveonettes

"'Gimme Shelter'. It's an extremely raw song, and it's got everything a good rock song should have."

Danny Goffey, Supergrass

"'Miss You'."

Har Mar Superstar

"'Some Girls'."

Dick Valentine, Electric Six

"'Miss You'."

Wayne Coyne, The Flaming Lips

"I think at the minute it's probably 'Gimme Shelter'. It's just such a powerful, weird, great moment in recording history. That gal screaming and everything. We were playing it when we were touring Britain right before we came on, in January just before the war started. It's an ambivalent kind of war song, because sometimes you can't

"These guys are fucking history and I'd give it to them every day of the week" Tim DeLaughter, The Polyphonic Spree

when I'm fucking 50 years old and I'm out there doing it! These guys are fucking history and I'd give it to them every day of the week – fucking rock in their shoes and try talking shit (Eh? – Ed)."

Brian Chase, Yeah Yeah Yeahs

"'Beast Of Burden'."

Erol Alkan

"'Monkey Man' – it's got a great piano!"

Guy Berryman, Coldplay

"'Miss You' – 'cos it's really good."

Paul Banks, Interpol

"It's hard to decide on a favourite. 'Love In Vain' is by Robert Johnson, so that's out. And although *Performance* is my favourite movie I don't love 'Memo From Turner' like some other Stones tracks. So, it would have to be 'Angie'. It's sad, but not depressing."

tell if Mick is actually urging the thing on or if he's asking for restraint. In the way that The Rolling Stones ask for restraint which is, 'Just have a party instead, that'll work'."

Michael Stipe, REM

"It's actually two songs, the piece of music that comprises 'She's A Rainbow' and '2000 Light Years From Home' on 'Their Satanic Majesties...'. Why? That's an unanswerable question."

NME.COM USERS' FAVOURITES

'Gimme Shelter'

"It licked me in places I'd never been licked before."

Peter Stevens

'Sympathy For The Devil'

"I fell in love with dancing to this."

Jim Taylor

'Paint It, Black'

"It sounds like pure evil."

Joshua Warren

'Jumpin' Jack Flash'

"That riff's seismic!"

William Leitch

'Monkey Man'

"Because blues is best."

Elliott Hughes

'Get Off Of My Cloud'

"Completely sexy."

Bob Fish

'Rocks Off'

"Blows me to shreds."

Terry Richens

'Wild Horses'

"If I could take one song to a desert island..."

Pawel Sulek

'Under My Thumb'

"A groove like no other."

Pablo

The ten best ways to

From ballsy blues belting to smacked-out Satanism and hurtin' country honk.

An album by album guide to
The Rolling Stones' best records

Text: Paul Moody Photography: Rex



1 Exile On Main St

May '72 (Virgin)

'Exile On Main St' contains none of the era-defining Stones tunes, only one of their classic chest-thumping singles ('Tumbling Dice') and singularly failed to capture the prevailing mood (the world was torn between the allure of glam and prog-rock at the time). Initial reaction to the sprawling 18-song set was muted, though an academically-minded *NME* called it "a tremendous set which skillfully uses all the accepted musical mechanics of rock'n'roll".

Yet 'Exile...' has proved

to be the Stones' greatest, most cohesive statement. Its outlaw currency couldn't get any higher. Recorded in the basement of Keith's chateau in the south of France (a former Gestapo headquarters) using electricity hijacked from the national grid and featuring a ragged spirit which owes everything to feel and nothing to precision, it sees the band tackle everything from gospel to blues to stripped-down rock'n'roll without the slightest whiff of complacency. As you'd imagine from an album which resonates with the spirit of Keef, the result is an indispensable 18-step guide to rock'n'roll.

Influence on: Kings Of Leon, BRMC, Jet

Best tracks: 'Shine A Light', 'Happy', 'Tumbling Dice'

3 Sticky Fingers

April '71 (Virgin)

Country riffs, soul horns, bluesy guitars and still home to a fair whiff of outlaw chic,



'Sticky Fingers' lays a mighty claim to being the Stones' funkiest, most easily digestible album. With both the '60s and The Beatles out of the way, 'Sticky Fingers' finds the band in darkly buoyant mood. The lecherous opener 'Brown Sugar' sets the devil-may-care mood, after which they flit between country honk (the epic 'Wild Horses'), rumbling psych-funk ('Sister Morphine') and the flagrantly upbeat 'Can't You Hear Me Knocking', all under the watchful eye of master producer Jimmy Miller. Minus the chaos of 'Exile...', 'Sticky Fingers' remains, for many, the Stones at their swaggering best.

Influence on: Beck, Electric Six, The Hiss

Best tracks: 'Brown Sugar', 'Sister Morphine'

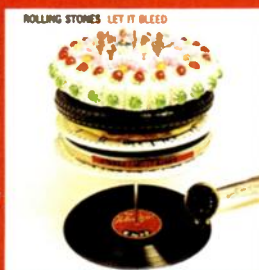
2 Let It Bleed

November '69 (Decca)

As the '60s staggered to a close, the Stones gave it the perfect send-off. In a year which had seen Brian Jones found dead in his swimming pool by the start of July, the band played a requiem to a quarter of a million fans in Hyde Park two days afterwards and then spent months touring America, culminating in the horror show of Altamont. 'Let It Bleed' provided the perfect soundtrack. "Rape, murder... it's just a shot away!" howls Jagger presciently on the terrifying 'Gimme Shelter' while the final, elegiac 'You Can't Always Get What You Want' sums up the resignation of a generation who threatened to take over the world and ended up only changing it forever. Bill played vibes on 'Monkey Man'. The song was so good, no-one even noticed. Peerless.

Influence on: Primal Scream

Best tracks: 'Gimme Shelter', 'You Can't Always Get What You Want', 'Monkey Man'

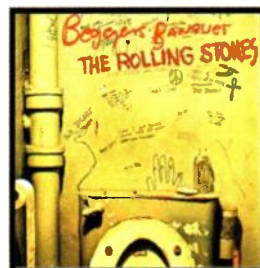


"Exile On Main St' is an indispensable 18-step guide to rock'n'roll"

4 Beggars Banquet

November '68 (Decca)

Their first perfect album. Free from the drug busts which plagued 'Their Satanic Majesties Request' and with Brian Jones fading fast, 'Beggars Banquet' sees the Jagger/Richards partnership forging a way to survive the



'60s. From the opening assault of 'Sympathy For The

Devil' to the gritty rumble of 'Street Fighting Man', 'Beggars Banquet' sets out the Stones' stall as no-nonsense rockers *par excellence*.

Unsurprisingly for an album which started with a song sung from Satan's viewpoint, controversy wasn't far away. With the sleeve of a graffiti-covered toilet wall initially jettisoned by their record label, the Stones were forced to house original copies of

get Stoned...



Keith Richards: another busy day recording 'Exile On Main St', then

'Beggars Banquet' in a plain white sleeve which led to accusations of it being a rip-off, both musically and spiritually, of The Beatles' 'White Album'. Far from it. As the Henry VIII goes-satanic image on the inner sleeve revealed, the Stones were merely warming up for their role as the undisputed kings of rock'n'roll.

Influence on: The Strokes, Oasis

Best tracks: 'Sympathy For The Devil', 'Street Fighting Man'

5 Some Girls

June '78 (Virgin)

If 'Exile' is the Stones' party album, 'Some Girls' sees them



lost in the seedy heart of the nightclub. Recorded in Paris, but spiritually set in the glittering Studio 54 decadence of New York, 'Some Girls' sees the Stones dabble with new wave and disco and still end up sounding relevant (aside from Mick's cringeworthy mention for "the dole" in 'When The Whip

6 Get Yer Ya-Ya's Out!

September '70 (Decca)

Before the years of huge inflatable penises as stage props and Mick's dreaded lemon yellow jogging pants, the Stones were the meanest live act on the planet, and they're captured in all their glory on 'Get Yer Ya-Ya's Out!'. Recorded over two nights at Madison Square Garden in 1969 on the tour which would culminate in the jaws of hell at Altamont, it finds them in fearsome mood. A nine-minute 'Midnight Rambler' finds Mick growling nonsensically in character as the Boston Strangler, while the guitar-playing, courtesy of Brian Jones' replacement Mick Taylor, is crazed. No live album since has touched it.

Influence on: The Vines

Best track: 'Sympathy For The Devil'



Comes Down', bless). With the threat of prison looming yet again over Keef and sessions rarely starting before

one o'clock in the morning, 'Some Girls' oozes with a decadence unmatched since their '60s pomp. 'Miss You'

remains its discocentric heart, but Keef, sensing greatness

CONTINUES OVER



Mick: "It's bad enough having to share a bed without you bringing that bloody guitar"

FROM PREVIOUS PAGE

afoot, weighs in with an almighty 'Beast Of Burden' and the autobiographical 'Before They Make Me Run'. They would never sound so sleazy or so vulnerable again. All in all, not bad considering it was their 19th UK album.

Influence on: Yeah Yeah Yeahs, Interpol, The Rapture
Best track: 'Miss You'

7 Their Satanic Majesties Request

December '67 (Decca)

"Where's that joint?" draws Mick Jagger as 'Sing This All Together (See What Happens)' stumbles into focus and the mood of 'Their Satanic Majesties Request' is set. Long derided as a pale counterpoint to The Beatles' 'Sgt Pepper...', 35 years on, 'Their Satanic Majesties



Request' is the more intriguing of the two.

Free from the attentions of a George Martin-style figure despairing at the drugged bodies strewn around the studio, this cocktail of acid, Satanism and anti-authoritarianism rattles along at a brutal pace. '2000 Light Years From Home' features lyrics written by a desolate Jagger in his Brixton prison cell, while a final 'On With The Show' ends with him lurking under a table with a girl he's only just met.

In their drugged confusion the Stones had stumbled

upon a fresh alchemy. In the middle of psychedelia, they'd invented punk.

Influence on: The Flaming Lips, The Sleepy Jackson, The Soundtrack Of Our Lives
Best tracks: 'She's A Rainbow', 'We Love You'

10 The Rolling Stones: England's Newest Hit Makers

April '64 (Decca)

Where The Beatles obeyed accepted practice and smiled benignly from the cover of their debut album, the Stones leered lasciviously. Where their rivals chirruped 'I Want To Hold Your Hand', Jagger leered 'I Just Want To Make Love To You'. The message was clear: from the start the Stones weren't looking for acceptance from anyone. With this 'snotty approximation of Chicago blues, the Stones conquered America. Raw, ragged and shot through with impeccable taste – they cover Marvin Gaye's 'Can I Get A Witness', a song barely heard of in the UK at the time – 'The Rolling Stones...' remains the catalyst which prompted America to pick up guitars and launch garage rock. Just to prove the world has since turned full circle, the rousing version of 'I'm A King Bee' contained within is currently the set-closer for nu-blues operatives the 22-20s.

Influence on: The White Stripes, 22-20s
Best track: 'I'm A King Bee'



8 Goats Head Soup

August '73 (Virgin)

Their third consecutive Number One album on both sides of the pond and still deemed a failure, 'Goats Head Soup' has long had a tough time of it at the hands of Stones aficionados. Eternally underrated – partly due to the grisly sleeve – and recorded in the hothouse conditions of Kingston, Jamaica, the sweat literally drips off of it. 'Dancing With Mr D' finds Jagger keeping bad company once more, while the notorious 'Star Star' (originally called 'Starfucker')



9 Between The Buttons

January '67 (Decca)

From Gered Mankowitz' classic cover shot of a hungover Stones shot on Primrose Hill at five in the morning, 'Between The Buttons' is The Rolling Stones' classic London party album. Where their earlier hits had been recorded on the run at various studios around the globe, 'Between The Buttons' was recorded almost exclusively in the capital.

And how it shows. Influenced by the emergence of The Kinks and The Who and witnessed by a revolving party hardcore

"The sweat literally drips off 'Goats Head Soup'"

finds Mick yet again rummaging in his diaries for groupie anecdotes. Keef, meanwhile, was clearly more concerned with other matters. "Where are all my friends?" he sighs on junkie anthem 'Coming Down Again'. Reviews were mixed. "'Angie' is atrocious," moaned Nick Kent in NME at the time. He was wrong.

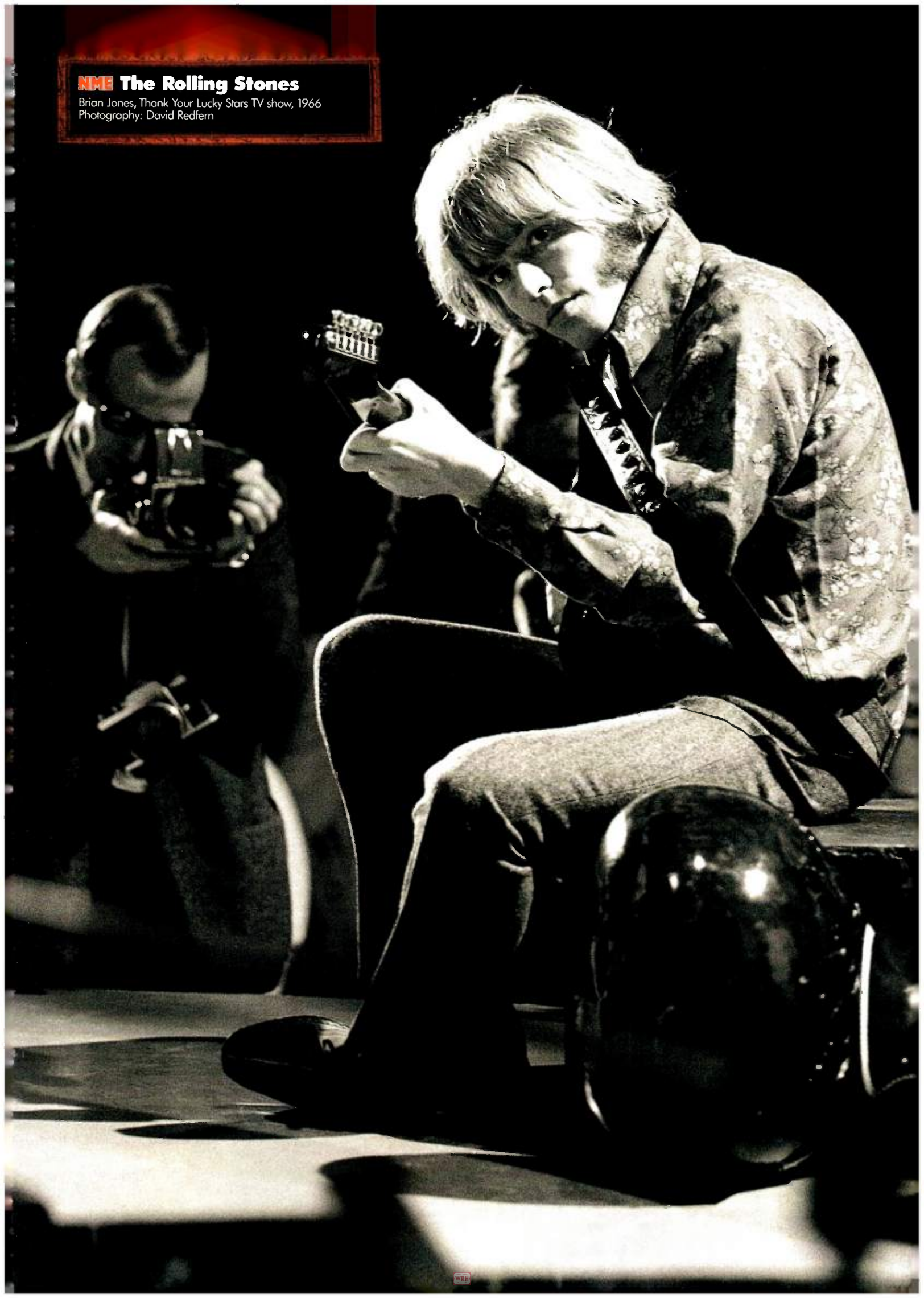
Influence on: Spiritualized, Ryan Adams
Best track: 'Coming Down Again', 'Angie'

which included Anita Pallenberg, Jimi Hendrix and Peter Cook, 'Between The Buttons' is full of light-heartedness, despite Mick's scathing lyrics. Charlie Watts once recalled the mood of the recording as one of "dopey camaraderie", and its upbeat mood has affected every great London album since.

Influence on: Blur, The Libertines
Best tracks: 'Yesterday's Papers', 'Who's Been Sleeping Here?'

NME The Rolling Stones

Brian Jones, Thank Your Lucky Stars TV show, 1966
Photography: David Redfern



🌿 *The definitive guide to* 🌿
THE STONES
— *in the '60s* —



- ★ **Teenage hysteria** ★
- ★ **Sexual revolution** ★
- ★ **Classic record releases re-lived** ★

★ ORIGINAL INTERVIEWS ★ REVIEWS ★ RARE PHOTOS ★

NME Originals

THE GENUINE ARTICLE

**ON SALE
NOW!**

Cheers' Almqvist, "they should have nice girls. I don't think any of those people went out with those girls because they're Hollywood celebrities."

Yeah, but if Gwyneth Paltrow walks into your dressing room and makes a bee-line for your undercrackers, that's pretty special, right?

Pelle shrugs. "Yeah, that might be true. But it's just a regular person. That's the first thing you notice when you meet famous people, they're regular people."

Has the success gone to your head?

"Well the fact that we're popular kinda gives you hope for humanity," boasts Pelle. "But we don't notice a lot of change in us because we'd been a band for eight years before anything really happened. We had a band when things weren't going well for us and we'd still have a band if everything disappeared. If we'd put out our first record and become huge immediately then it'd be a lot harder to deal with."

"That's what all those bands are dreaming about," says Nicholaus. "You put out one record and suddenly you're super-famous. We've never had that so we're not living a dream."

"Do other bands dream of having what we have?" Pelle asks. "I don't think they dream of eight years of nothing before you get famous. Eight years of Gwyneth Paltrow not giving a shit about who you are."

Since strutting triumphantly out of the eye of the US media storm last year The Hives have gone to ground, busying themselves restoring a new Hives Manor (their last communal base was sold by the landlord while they were away) and plotting the final pincer phases of their global invasion. They've played only six gigs so far in 2003 – a smattering of US dates and some arena supports for The Rolling Stones in Sweden (Pelle: "Did we give them any advice? Just 'Do a good show'").

"We got asked a lot, 'How come you have only two good songs?' It's because everybody else has no good songs!" Pelle Almqvist

So this weekend's V Festival will be their spectacular return and the first airing outside Sweden of their new songs! And what can we tell you about *those*?! Toss all actually, because *NME* has been warned, in no uncertain terms, that if we ask The Hives about their new material they will walk out of the interview. Now there have been many reasons bands have walked out on *NME* over the years – questions about placentas, suspicions of

being 'stitched up' – but this would make The Hives the first band ever to terminate an interview because we asked them about the *music*. So why so touchy, lads?

"It's mostly that we don't want to spoil the surprise," says Nicholaus. "If you plan stuff then you plan it carefully, you don't have a half-assed plan. We want everything to be completely finished."

You're not doing a nine-hour free-jazz concept album about armadillos, are you?

Pelle laughs. "Then we'd love to talk about it!"

some bands will do is say, 'It's more soulful.' That doesn't mean anything! 'It sounds more like The Hives.' That doesn't mean anything either."

"Or, 'The hard parts are harder and the soft parts are softer,'" Pelle giggles. "Or, 'Anyone who liked the last record will like this one too.' That's my favourite."

OK, then *NME* has concocted a list of questions to see if we can make them walk out anyway. Ahem, have you been downloading any child pornography lately?

Nicholaus: "(Getting out of his chair) That's it!"

Pelle: "I'm leaving! You were told not to ask me that question! No, we haven't. Not that I know of, but I can't speak for everybody."

Pelle, is your extreme onstage confidence making up for the fact that you have a really tiny penis?

Pelle: "That's it."

Pause. He doesn't leave.

"No, that's it."

Ah.

Pelle: "Actually, I've always wondered why that is, but it's not that. There has to be some other problem, there has to be

something else wrong with me, but I'm pretty sure it's not that."

Nicholaus: "It's not to compensate for anything, it's just the fruit of good looks." When did you last take heroin?

"Never did, actually," says Pelle. "I've never been tempted. If I had more fun my head would probably explode. The last thing I need is more fun."

Who really writes your songs?

Nicholaus: "Randy Fitzsimmons."

I thought we'd exposed you, Nicholaus, as being the real Randy Fitzsimmons.

"Well it didn't get exposed because it's not true," Pelle argues. "We got pretty mad at the time because there was no evidence anywhere, so we wrote a letter saying 'PRINT THIS' and *NME* kind of printed a half-apology. This time people are saying it's Alan McGee. It was the guy from The KLF at one point. So it could be Bill Drummond. It could be Bill Clinton for all you know."

How come you're so shit?

"We actually get that question sometimes," says Nicholaus. "The first eight years it was all the time."

"We got asked a lot, 'How come you got so popular when you have only two good songs?'" Pelle adds. "It's because everybody else has no good songs!"

Finally, what is your new material like?

Pelle smiles. "As good as possible."

Which means, in Hives-speak, *impossibly good*. There's a storm coming.

The Hives (Mr: Vigilante, Matt, Pelle, Chris and Nicholaus) warm up for V with some synchronised aerobics

THE V STAGE?



NME RECOMMENDS

DASHBOARD CONFESSIONAL
NME STAGE

STAFFORD SAT/CHELMSFORD SUN
When your other half starts getting off with the crusty from two tents down, seek solace in Chris Carrabba, the tattoo happy modern poet who'll have you weeping into your overpriced beer.



THE FUTUREHEADS

NME STAGE
CHELMSFORD SAT/STAFFORD SUN
Eccentric nu-wavers The Futureheads manage to simultaneously up Sunderland's cool points by about 1,000 and produce the greatest disjunct pop since forever. Expect Kate Bush covers and confusion over how to dance to their songs.



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MONTH'S BEST MUSIC**

THE NME CRITICS ALBUMS

NME'S PICK OF THE ALBUMS RELEASED ON MONDAY, AUGUST 18



MUSE Absolution

(TASTE MEDIA)

In our green, moneyed corner of planet Earth, possibility is being pissed up the wall. For the vast majority of human beings, at the age of about 21, the sparkle in their eyes deadens just a little, reason overtakes wonder and they become a citizen rather than a soul. As the prophet Ally Sheedy foretold in *The Breakfast Club*, one of the greatest films ever made: "When you grow up, your heart dies."

Yet for a few sacred people, that disengagement from the simple and the obvious is never quite total. Their eyes will always be that little bit wider than everybody else's and these are the people with the vision that might lead them to genius one day. For Muse lynchpin Matt Bellamy, those years banging his head against a brick wall are over. He's broken through, found a better place on the other side, and he wants us all to come with him. Just minutes into 'Absolution' he sets down his mission statement to this lazy world on thunderous opener 'Apocalypse Please': "It's time we saw a miracle".

It's apt then that Muse's third album is packed full of them. The trappings of showbiz, muscle museums and plug in babies have all been cleared away. Free of fripperies like detail, reference or circumstance, Bellamy has put together a collection of simple, poetic, transparent songs that re-engage with old words and values like honour, courage and righteousness. It's one long love letter to the impossible dream and the three boys will surrender to no-one.

There's been no record released this century with stakes so high. Musically, it could have been a disaster. But one man's prog is another man's progress, and every guitar here sounds like it's from the future, every flourish and movement scored and orchestrated with celestial vision. By indulging every pomp-rock wet dream he's ever had, Bellamy's found there's no such thing as too much distortion, and that, when you care this much, chart-busting tunes really *do* fall from the sky.

It begins simply; a subtle, funereal dirge clammers in from the distance, then 'Apocalypse

Please' – all wailing vocal theatrics and operatic guitars – arrives and makes damn sure you know that the stakes have been raised. The single 'Time Is Running Out' briefly flies back to Earth to pick up a few conventional rock tricks, ascending menacingly from a scuzzy, brittle verse before crashing through the heart of the sun to unveil the fragile, delicate, almost hymnal 'Sing For Absolution'. This, in turn, gives ground to the tingling rock opera of 'Stockholm Syndrome'. Only on 'Falling Away With You' does Bellamy come close to anything as selfish as a love song, and even then, its intimacy is factored out to encompass the entire universe with Bellamy crooning, "Forget the reckless things we've done/I think our lives have just begun." It's a message as much to the rest of this lost world as to any sweetheart.

Most crucially, this mammoth construction of sound never veers from its co-ordinates, not once descending into shoddy poetry or guitar masturbation. And the standard of instant, memorable tunes barely drops.

From here, a brief, dreamy 'Interlude' allows time to power up before 'Hysteria' cranks up the guitar for full-on chart-bound power grunge. Things then reach critical mass with album centrepiece 'Butterflies And Hurricanes'. As a frantic electronic niddle builds around squelching guitars an incantation grows until a fuzz of distortion introduces the sound of grand pianos falling down spiral stairs. A gospel choir is also present throughout these histrionics resulting in – in its own head at least – the most powerful song the world has ever heard. It's certainly the biggest commandment of the record, and also the simplest: "You've got to change the world and use this chance to be heard".

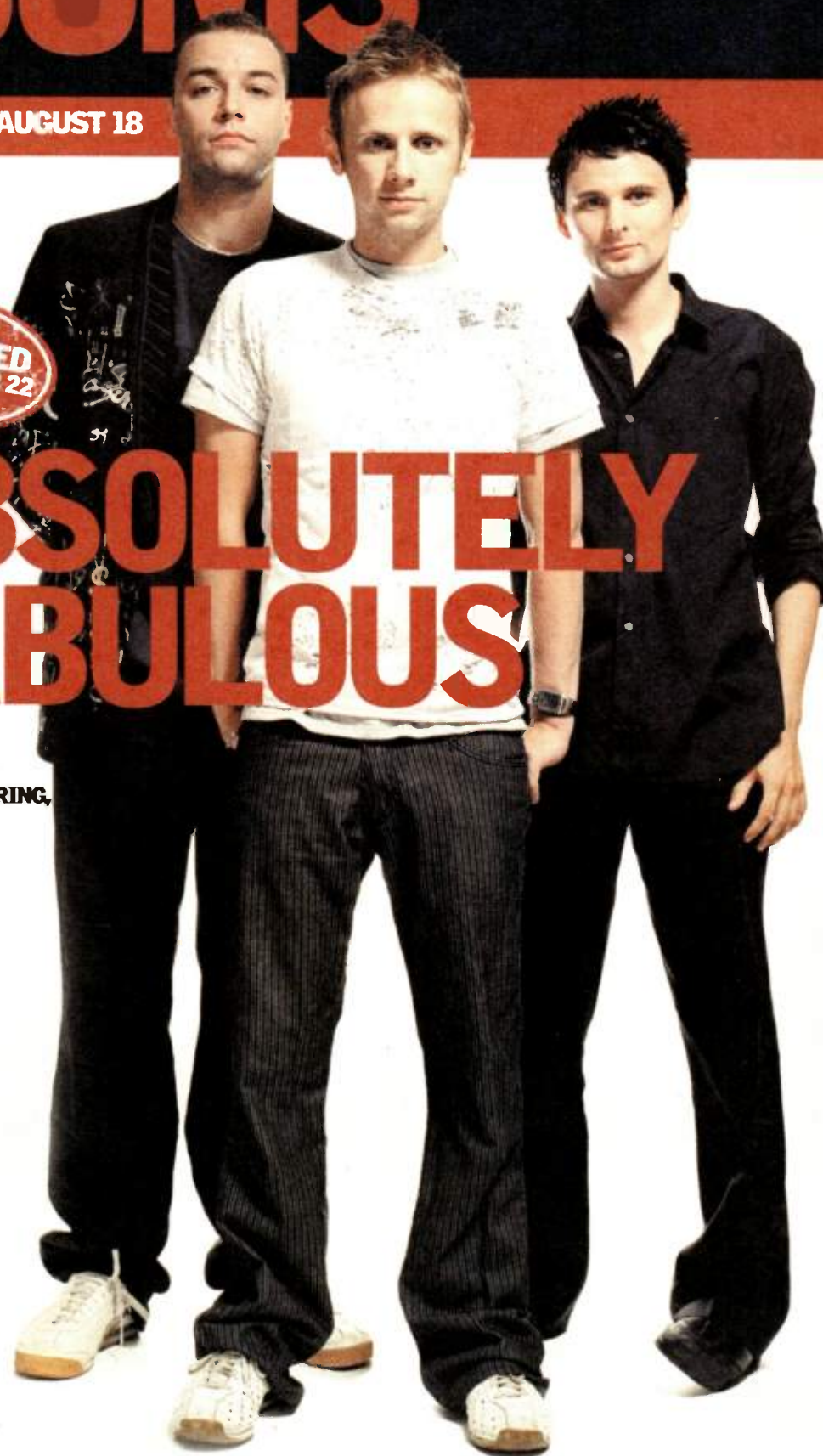
A record of this much scope should, by rights, descend into chaos, but it doesn't except for the disappointing 'TSP' and 'Endlessly', which, for all their metallic splendour, could have been on 'Origin Of Symmetry'. Hardly an insult, granted, but they do precede the two final, extraordinary tracks. 'Thoughts Of A Dying Atheist' and 'Ruled By Secrecy' represent one free-flowing fug of wonder.

Muse have not only made the UK rock record of the year, but have created a scripture; the defining document of a new religion no more complicated than Bellamy's clear lyrics; there is no afterlife, you have to create your happy ending here on Earth. Sing for absolution, for sure, but it won't be a god that absolves you come judgement day, it'll be the heroic, miraculous force of collective humanity.



ABSOLUTELY FABULOUS

POMP-ROCK
HEROES MAKE
EARTH-SHATTERING,
LIFE-SAVING
RETURN



The Devonshire lads have torched the goalposts and re-established what rock should stand for. Next to 'Absolution', even something as majestic as 'Elephant' sounds painfully small. Which, of course, means that there'll already be an army of dead-eyes queuing up to destroy it as pomp, prog, metal bluster. But that's its beauty. Like James Joyce's *Ulysses* or *The Matrix Reloaded*, 'Absolution' makes as much sense as you decide it's going to. But if you dare to dream and allow this astonishing record total control, you might just prove Ally wrong.

Dan Martin

9

PAST FORM The origins of Muse



6 Showbiz (1999)

Muse's first single, 'Uno', marked them out as a scabrous trio determined to fashion something meaningful out of the ashes of grunge, but scarcely hinted at what was to come. 'Showbiz' garnered a stringent army of fans and, in the mournful ballad 'Unintended', provided a small taste of what was to follow.



8 Origin Of Symmetry (2001)

'Origin Of Symmetry' marked the beginning of Bellamy's shamanic tendencies. 'Plug In Baby' and 'Space Dementia' saw his lyrics edging closer to Thom Yorke's, but its true majesty came on 'Hyper Music'. Here, the band pushed guitars to the edge of their sonic possibility.



7 Hullabaloo Soundtrack (2002)

Considerably more ambitious than a between-albums filler rightfully ought to be, 'Hullabaloo Soundtrack' married a B-sides and rarities disc to an October 2001 live session at Paris' Le Zenith. A show which captures their operatic tendencies and extreme live sound perfectly.

OLD PROG, NEW TRICKS

YOUTHFUL NORWEGIAN INTRODUCES UNCOOL '70S EXCESS TO FUTURE FUNK

PLEASURE Pleasure

(CIRCUS)

There's nothing, it seems, that the ironists can't reclaim, and in doing so, refigure our responses to the past. Richard X has got us convinced The Human League were supercool, while some people – and without a gun to their heads – are suggesting Simple fucking Minds were quite good in the early days, thanks to the new wave of punk-funkers.

And now here comes 24-year-old Norwegian Fred Ball – aka laptop glitz-funker Pleasure – whose hero is (wait for it) Rick Wakeman. Wakeman wore a cape and played endless Moog solos in Yes in the '70s, and Ball's unashamedly synth-drenched grooves owe a heavy debt to the fool's prog excesses.

Luckily for us, Ball's Wakeman-inspired keyboard flourishes are married to wicked future-facing piston beats and electro gurgles. Nowhere more so than on album standout 'Sensitivity', which comes on like Daft Punk if they tried to write a song for Brandt.

Actually, quite a lot of this is reminiscent of their peerless 'Discovery': Ball shares the same desire to revive everything –



Supertramp, Boney M, 10cc – that supposedly made the '70s so awful. He gives it a spirited go, especially on the hard electrofunk of 'Disco Doctor' and the 'Moon Safari'-esque 'Memory', but beneath the accomplished production sheen it's hard to find a soul. It doesn't help that the mishmash of vocal collaborators (Justine Frischmann, Ed Harcourt, Cerys Matthews) serve only to dissipate any personality the project might otherwise have.

Like Richard X's forthcoming debut, it's an album which admirably attempts to refract the supposedly 'uncool' past through the techno glaze of Now. Fred thinks he can be Prince, and cheap computers have given him the chance. When he stops genre-hopping and finds his own voice, he may achieve his dream.

Christian Ward

7

PLEASURE PRINCIPALS

Today's record was brought to you with the help of...

JUSTINE FRISCHMANN

The Anita Pallenberg of Britpop takes time off from presenting architecture TV shows to add vocoder'd vocals to 'Don't Look The Other Way'.



DR FINK

Adds mental synth to 'The Visionary'. Used to play keys in Prince's Revolution, and thus appears on the greatest album of the '80s, 'Parade'.

ED HARCOURT

The bargain bin Tom Waits sings about a girl (natch) who's on the "college committee", on 'From The Country To The City' – mainly, we suspect, because "committee" rhymes with "city".



HEIDRUN BJORNSDOTTIR

Appears on 'All I Want'. Used to be in Gloss. Er, that's it.



T-shirt and jeans from Verycooltogs, hat and chair from Your Dad



CARDIA Cardia

(SILVER THREE)

1ST
NME
REVIEW

Rival Schools guitarist gets swamped in theatrics

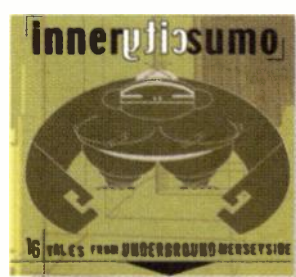
If Cardia were a pop act, they'd be Daniel Bedingfield: heavy, as they are, on the self-indulgence and self-worth. Unfortunately Cardia are not a pop act but the post-emo, tortured side project of Rival Schools guitarist, Ian Love. And they are really feeling your pain right now.

It's Love's legendarily rubbish lyrics and overblown vocal whine that seem to be the problem here, overshadowing what could be some interesting walls of hypnotic guitar feedback and dreamy Smashing Pumpkins melodicism. When Love holds back the histrionics, as he does on 'Sweet Return' and 'The Pretty Ones', it's nearly pleasurable.

Reason, if ever there was one, why guitarists should know their place.

Krisl Murlison

5



VARIOUS Inner City Sumo: 16 Tales From Underground Merseyside

(SPANIK)

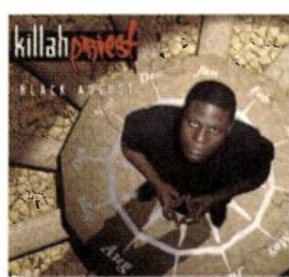
Liverpool bands in 'not zany' shocker!

Being young and indie ain't easy, la. Certainly not in Liverpool for bands who don't know their way round an Outer Mongolian folk ditty. Spare a thought, then, for the poor souls who comprise this excellent compilation. Conceived by Spank as a counterpoint to the Scallydelia explosion, this proves the old adage that indie compilations are like playing STD Lotto: you never know what you're gonna get. Or whether it'll itch.

From The Moonies' melodic robo-punk to Lovecraft's sweeping 'City Lights', there are unexpected treats (and admittedly a few tricks) throughout. Top marks go to The Cordettes (fuck-off femrock) and Zombina And The Skeletones (evil hybrid of TEMBD and, erm, Hello Kitty). Boss.

Barry Nicolson

8



KILLAH PRIEST Black August

(RECON/ARTEMIS)

Wu-Tang associate's thuggish Bible studies

Spiritual warriors like Killah Priest are hard to find. The Brooklyn-based MC's penchant for brutal and unpalatable truths has denied him hip-hop superstardom so far. In the eight years since his show-stopping debut on Wu-Tang Clansman GZA's 'Liquid Swords', he's been signed to a major, dropped, reputedly declared bankrupt, and still returned as the nemesis of MTV hip-hop.

'Black August' refines Killah Priest's vibrant style even further. Old Testament lore and thug-life chronicles are combined against ominous musical backdrops and sharp, witty rhymes. He imagines himself crucified by the music industry ('Musifixion'), dead and facing judgement ('Time'), and robbing and killing his older self ('Deja Vu'). And he's frighteningly good.

Dele Fadele

7



PATRICK PARK Loneliness Knows My Name

(B-UNIQUE)

LA troubadour has a crack at being another new Dylan

Poet Mrs Park and her musician husband must have seen their liberal dreams shattered when their angelic son, Patrick, became a bouncer and Metallica obsessive. Still, it is these early experiences that make the man, and Patrick has finally done his mum proud, stopped hanging out with the tough boys and become an acoustic folk musician.

Yet, while much of his debut LP is a beautiful concoction of Ryan Adams nouveau blues, fragile Elliott Smith alt.country and Paul Simon polish, there's another American tradition at work. Sadly the influences of big guitar man-rockers like Wilco and Pearl Jam mar the perfection of 'Past Poison' and 'Bullets By The Door'. You can hide from your history but you can't always escape it.

Krisl Murlison

6



HERMAN DUNE Mas Cambios

(TRACK AND FIELD)

Haunted antifolk from melancholy brothers

The Dune brothers could almost have stepped off the celluloid of some outsider art flick: a pair of thick-bearded Swedish militant vegetarians, holed up in a house just outside the decaying fairground of New York's Coney Island, making some of the most mournful music imaginable. But their third album, 'Mas Cambios', is very real.

The clear antecedent here is classic outsider country troupe the Palace Brothers: the Dune brothers' voices are so similar – one enigmatic and cracked, one hillbilly-high – to Will and Ned Oldham back in the day, it's actually faintly eerie. But the likes of 'Sunny Sunny Cold Cold Day' have a strange magic all of their own, a commune of voices rising in baying chorus to toast these brittle hymns to melancholy.

Louis Pattison

8

NME'S PICK OF THE MONTH

What we said about the past four weeks' best CDs

THE CORAL Magic And Medicine

(DELTASONIC)

"We'll have to make do with nothing more than brilliance."

THE HISS Panic Movement

(LOOG)

"Sees them try their hands brilliantly at the various styles of their peers and elders."

DIZZEE RASCAL Boy In Da Corner

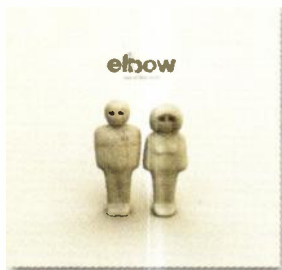
(XL RECORDINGS)

"Suffice to say this: 'Boy In Da Corner' is one of the most assured debut albums of the last five years."

DASHBOARD CONFESSIONAL A Mark, A Mission, A Brand, A Scar

(VAGRANT)

"This is Chris Carrabba's most fully realised album."



ELBOW Cast Of Thousands

(V2)

Right, before we get started, could we agree to forget a few things? 1) That you've ever seen Elbow lazily bracketed with orthodox British guitar bands like Travis. 2) Elbow's 2001 debut 'Asleep In The Back'. If you hated it, that is. 3) The misleading idea that Elbow are simply gloomy miserabilists.

Slate wiped clean? Good. Because, while NME is determined not to slip into hysterical hype, 'Cast Of Thousands' is very good. A classic, perhaps. Certainly a record that anyone who's ever demanded anything interesting from rock music should hear. Free of baggage and past histories.

Like all great albums, even though it takes a few listens, your journey of discovery is immediately dotted with signs that this is something special. The way, for instance, during lilting avant-rock opener 'Ribcage', Guy Garvey, singing about pulling his ribs apart to "let the sun inside", is suddenly swept up in the London Community Gospel Choir, so that it really sounds like salvation.

Emotions, as you'd expect from Elbow, run high throughout. But,

there's no moping. Dulcet ballad 'Switching Off' (Garvey at his yearning best) is, it seems, about assisted suicide. But it's a beautiful, tender thing, any grief born of tremendous love. By the time we get to 'Grace Under Pressure', a towering rattle of tribal percussion, choral voices and last year's Glastonbury crowd shouting, "We still believe in love, so fuck you" (sounds terrible, but trust us), Elbow are flying.

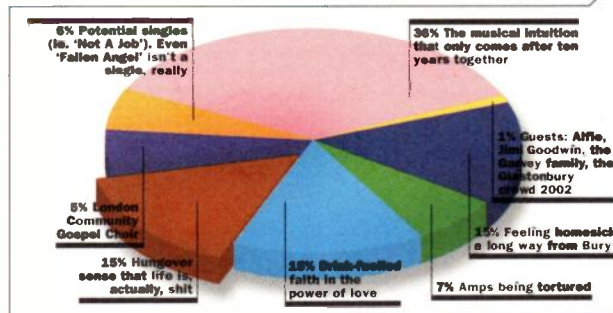
Wreathed in celestial soulfulness, awash with sonic trickery and jazz/psychedelic influences, 'Cast...' sounds, at times, like a dream collaboration between Spiritualized and Four Tet. That it does all this while sounding human is Elbow's genius. 'Cast...' may be serious, but it's never self-important. And, for a band with inclinations towards prog, Elbow display great self-control.

Rock'n'roll is very nearly at the end of its creative evolution. But Elbow transcend their influences to produce a virgin sound. A rare pleasure indeed.

Tony Naylor

9

THIS ALBUM IS MADE FROM...



FORTHCOMING RELEASES

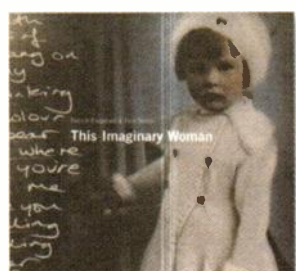
September 1
UNKLE
Never, Never, Land
(ISLAND)

September 8
THE COOPER TEMPLE
CLAUSE
Kick Up The Fire, And Let The Flames Break Loose
(MORNING)

THE RAPTURE
Echoes (VERTIGO)
SPIRITUALIZED
Amazing Grace ®
(SANCTUARY)

MY MORNING JACKET
It Still Moves (BMG)

September 15
JET
Get Born (ELEKTRA)



PATRICK FITZGERALD & FERN SMITH This Imaginary Woman

(RAGOORA)

Concept album about death

As the soundtrack to an Edinburgh Festival show, this is not average NME fare. It's, gulp, 'musical theatre', yet stirs more emotions than most bands ever manage.

With minimal music by Fitzgerald (of one-time critics' darlings Kitchens Of Distinction), it deals with the death of actress Smith's mother from multiple sclerosis. So, backed by haunting piano, raging flamenco atmospherics and the occasional PJ Harvey-style blues squall, the focus rests almost entirely on Smith's theatrically-projected blood-raw confessional that's spine-shivering and uncomfortably cathartic.

Running emotionally from guilty relief to vituperative anger via the blackest self-deprecatory humour and leg-wobbling grief, if you've ever felt the bitter bite of loss, this can't fail to move you.

Jim Alexander

8



LISA MAFFIA First Lady

(INDEPENDIENTE)

So Solid diva goes solo

It opens with the sort of eulogy that'd make Cleopatra blush: "You're the queen and I'm crowning you", grovels So Solid rapper Swiss, "And now, nothing but magnificence is surrounding you". Not bad for a 24-year-old single mother who used to be a shop assistant at Next – but then boundless ambition has always been the So Solid way.

Her Eminence first springs into view on 'All Over' – an excellent burst of dagger-spitting battleground attitude that perfectly captures the midpoint between Timbaland-style nu-R&B and tenacious So Solid aggression, and sets the benchmark for a feminised expansion of the ghetto-garage sound. But save the rather perfunctory 'Out Of My Life', why no proper two-step tracks? Are they not stereotypically 'ladlike' enough?

Louis Pattison

7



GUIDED BY VOICES Earthquake Glue

(MATADOR)

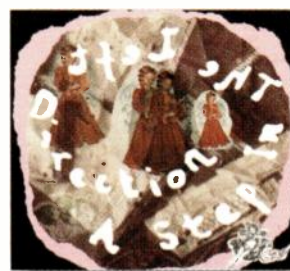
Strokes' mates come good with millionth album

GBV – most recently known for their 2002 appearance as game-show guests in The Strokes' 'Last Nite' video – have gone through more members in their 18-year history than The Polyphonic Spree have robes. And it's not just members they're big on, either. At last count, songwriter and GBV mainman Robert Pollard was knocking out half a dozen or so albums a year.

With 'Earthquake Glue', the Ohio jangle-rockers might just have nailed it. A touch of early Floyd psychedelia, a smattering of Wayne Coyne charm and a twang of REM melodies on 'I'll Replace You With Machines' and 'Useless Inventions' means this album might finally get GBV the recognition their many years of musical service deserve. Although obviously the Strokes thing will help, too.

Krisi Murlison

8



VARIOUS A Step In The Left Direction

(BOOBYTRAP)

South Wales indie imprint boots up its laptop

Aside from geography, there's no consistent ideology that guides 'A Step In The Left Direction', a collection of beats, breaks and electro-pop pieced together by Cardiff's Boobytrap Records. A good thing, actually: what this comp lacks in stylistic consistency, it makes up in sheer invention.

On 'Johnny Boy's Adventures On The Wheels Of Steel', the excellent Johnny Boy rip up the Pistols' 'Holidays In The Sun' and rewire it into a visceral bass judder. Cartoonish hip-hoppers Kidz With Toyz neatly parody gobshite substance abusers on 'Coke Boy'. And on 'Luciano', Acid Casuals – that's Cian from the Super Furries, plus friends – eschew their typical techno rush for a monumental ambient closer of pastoral guitar strum and fluffy future-folk loveliness.

Louis Pattison

7



ALIEN ANT FARM TruANT

(DREAMWORKS)

Unsurprisingly, it's total pANTs

It's hard to say anything nice about Alien Ant Farm. Sadly, however, we don't get paid to say nothing at all, so brace yourselves.

Oh, it's bad. The inherent problem with this album – AAF's second – is its blatant refusal to be stupid. Which may seem a strange complaint, but when a band are this awful at taking themselves seriously, one longs for the novelty Jacko cover. While a stab at credibility is commendable, when it results in such po-faced slabs of abysmal heavy rock as 'Drifting Apart' or 'Rubber Mallet' it's utterly ill-advised.

Some kind of salvation arrives in the form of 'Tia Lupe', a vaguely entertaining melting pot of mariachi horns and Spanish guitar, but the stench of a nu-metal pub band whose 15 minutes have long passed is hard to overcome.

Barry Nicolson

2

REVIEWED NEXT WEEK:

RICHARD X Presents His X Factor

(VIRGIN)

The man who brought back the Sugababes by dosing them with Gary Numan's electrostatic debut.

THE RAVEONETTES Chain Gang Of Love

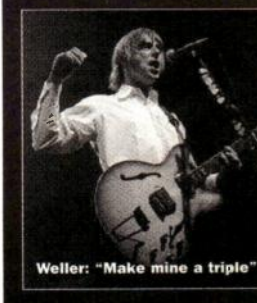
(COLUMBIA)

Denmark's glamorous answer to The Jesus And Mary Chain release their first album proper.

PAUL WELLER Fly On The Wall

(UM3)

Last gasp from Modfather's old label: three CDs of rarities, covers and B-sides.



Weller: "Make mine a triple"

SINGLE OF THE WEEK



The Libertines: "Who's that guy that keeps following us?"

THE LIBERTINES Don't Look Back Into The Sun/ Death On The Stairs

(ROUGH TRADE)

A farce, a love story, a tragedy, a heist thriller – *Carry On Pete'n'Carl* has been all these things. But one thing it hasn't been is a career of brilliant sounding records (much of 'Up The Bracket' sounds like it was recorded in a U-bend). So it's just so fucking Libertines that, with what many consider to be their



last breath, they've come up with not one but two brilliant classically British pop songs. 'Don't Look Back Into The Sun' feels like Supergrass when they were getting caught by the fuzz. The re-recorded

'Death On The Stairs' is packed full of cheeky "oooooooooh"s and riffs nicked from '60s records. Not a fitting end, but one hell of a cliffhanger. (IA)



RADIOHEAD

Go To Sleep (PARLOPHONE)

In the battle for the Top 40, the conscientious objectors. Yes, it's Radiohead, bravely denying all armour-piercing pop hooks for a musical high ground that sounds, when plucked from the dark cradle that is 'Hail To The Thief', like a rather gloomy plateau. Question: why did Radiohead start putting out singles again? Surely you wallow in misery, not paddle. (LP)



DIZZEE RASCAL Fix Up Look Sharp

(XL RECORDINGS)

In less than 12 months Dizzee Rascal's been nominated for the Mercury Prize, Mike Skinner has declared him his favourite MC and he's been stabbed in the arse. Already a geezer garage soap opera, 'Fix Up Look Sharp' demonstrates that he's not getting the axe anytime soon as Dizzee comes on like Ol' Dirty Bastard (see rhymes about being "sweet like Tropicana") over beats from '80s rock cheeseball Billy Squier. Sure he's a rascal, but a lovable one. (IA)



SPIRITUALIZED

EP1 (SANCTUARY)

The first of three EPs to be released over the forthcoming weeks which will preview all 11 tracks from Jason Pierce's brilliant forthcoming LP 'Amazing Grace'. Or, as some have taken to calling it around here, "the one that's better than 'Ladies And Gentlemen...'" EP1 gives us garage junk ('Cheapster', 'Never Goin' Back') pedal-steel grandiloquence ('Hold On') and, slightly less impressively, jazz noodling ('The Power And The Glory'. But the best (EP2's 'The Ballad Of Richie Lee') is yet to come... collect them all and win a free roll of silver foil! (IA)



QUEENS OF THE STONE AGE

First It Giveth (INTERSCOPE)

Wow! Whose bad idea was it to release this as a single? As predictable as Nick getting his cock out onstage when the Queens play. But not as fleshy. Next. (IA)



THE WHITE STRIPES I Just Don't Know What To Do With Myself

(XL RECORDINGS)

Who says our every move isn't controlled, as that great sage Gareth Gates recently remarked, by some warped spirit in the sky? Formerly a skeletal stomp across Dusty Springfield's greatest moment, in the light of recent events 'I Just Don't Know What To Do...' becomes a towering treatise on enforced idleness, as we are forced to ponder rock life without Jack's ghostly presence. Where would we be without the airbag which saved him from greater injury, eh, kids? (PM)



THE COOPER TEMPLE CLAUSE Promises, Promises

(MORNING)

'Promises, Promises' eh Mr Cooper Temple Clause? Last February at Kings Of Leon, keyboardist Kieran challenged NME to a game of five-a-side. We accepted but they wussed out. Is it coincidence, then, that the Coopers' apocalypse-in-your-pants-inducing new single – which just misses out on this week's *Single Of The Week* tankard – is called 'Promises, Promises'? And is it just chance it contains the lyric "I think there's gonna be some action/Cos it's got me going insane"? (Yes. There's no way the Coopers would write a song about playing NME at football. Stop it – NME Ed). (IA)

VIRGIN LOVES



CD £1.99 & 2 x 12" £2.99 each

Dizzee Rascal
Fix Up Look Sharp

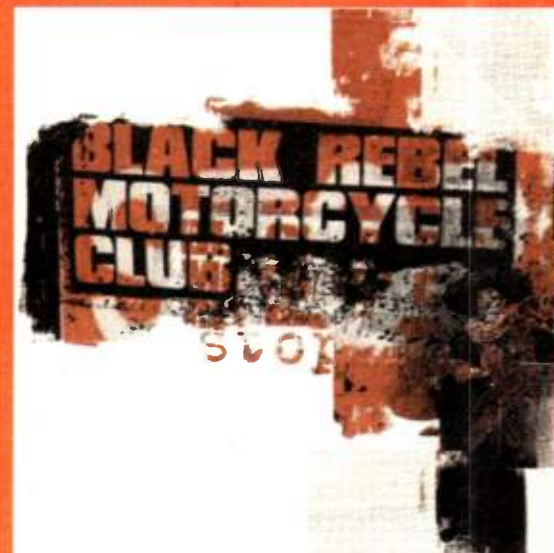
Out Monday
18 August

This is the second single and a stand out track from his debut Mercury Music Prize nominated album *Boy In Da Corner*. The CD features the track *Stop Dat* plus video of *I Luv U*.

Out Monday
18 August

Black Rebel Motorcycle
Club – Stop

Stop is classic BRMC – a primeval chugging riff is underplayed by powerhouse drumming and Peter Hayes' wailing Gibson. The CD is backed by the album's title track and the song *High/Low*.



CD £1.99 & 7" £1.49



GOOD CHARLOTTE The Anthem (EPIC)

"Another loser anthem" from Good Charlotte – a band who are about 50 times better than their detractors claim. This pogo-the-angst-out pipebomb about

spending days in "A high school/like a jail cell" is about as controversial as punk gets nowadays, given that it's about the width of a wallet-chain away from Avril's teen-pop skatepark. In six months, everyone who bought it will be carving straight-edge crosses into their fists and denying they ever heard Good Charlotte. Truly, it's the pioneers that get scalped. (LP)



AUDIO BULLIES Way Too Long (SOURCE)

The best track off of the Audio Bullies' recent tasty 'Ego War' platter, 'Way Too Long' is a garrulous punk-house blast that consists of stray bits

of Elvis Costello's '(I Don't Want To Go To) Chelsea' glued together with chip fat. Like, who gives a fuck if they can rap or not? This grab-bag of Lahdahn stereotypes is so neatly realised this single might as well come packaged with a bag of jellied eels and a pissed advertising executive in a rickshaw. (LP)



THE STILLS Remember EP (679 RECORDINGS)

The subject of much A&R hyperventilation, The Stills come to us on 'Still In Love Song' with the natural *joie de vivre* of The

Cure following an Ingmar Bergman all-nighter. Guitars chug in an early-'80s manner. Singer Tim drones "You're selfish and a waste of space/But I'm still in love" to denote the necessary Donnie Darko-esque ennui. Aah, to be a goth in summertime. Carlos from Interpol, it seems, has a new favourite band. (PM)



BROKEN SOCIAL SCENE Stars And Sons (MERCURY)

Fittingly for a band that look like part of an international kiddie porn ring, Canada's Broken Social Scene supply a super-cute Pixies-with-handclaps seven-inch 'Stars And Sons' – the sweetest song of the summer. Just don't accept candy from it. (IA)



SIMPLE KID The Average Man (ZM RECORDINGS)

On which Claran McFeely turns out a little acousto-strummer about the mediocrity of common man that, about three-quarters

of the way through, goes totally postal, rushes off on a 'Frankie Teardrop' killing spree, and then comes to, blinking and smiling. Sweet dreams, Simple Kid? (LP)



CHIKINKI Hate TV (ISLAND)

"Save me from myself!" yelp Chikinki – Bristolian purveyors of bug-eyed experimental pop that sounds like cannibal robots ripping bare the circuits of

Kraftwerk's 'Pocket Calculator'. They are The Cooper Temple Clause with '60s kitsch twirly knobs and you are soon to be their humble subjects. (LP)



BOWLING FOR SOUP Punk Rock 101 (MUSIC FOR NATIONS)

Having satirised nu-metal with 'Girl All The Bad Guys Want', BFS move on to the likes of Sum 41, whose chiming guitars

and meaningless lyrics are mercilessly mocked in the course of 'Punk Rock 101'. Perfectly executed. (PM)



THE FIERY FURNACES Crystal Clear (ROUGH TRADE)

Musical convention is about as welcome around The Fiery Furnaces' house as it is at

The Coral's or Granddaddy's, ie not very. 'Crystal Clear' is The Proclaimers' '500 Miles' done by freaks while B-side 'Cousin Chris' goes from circus psychedelia to the incidental music on old black and white movies in a minute. And check these lyrics – "Dusty doughnuts dan dribble drank driven droopy drunken" – WHAT? More please. (IA)



THE AGENDA! I Want The Panic! (MUST DESTROY)

From those marvellous people who brought us The Darkness come The Agenda!. From Athens, Georgia, they have the subtlety of The Hives,

the laid-back manner of the Make-Up and, judging by their fondness for the warped punk racket and the exclamation mark, the patience of a speed-freak running the time trials on grand prix day. Panic all round! (PM)



MILLION DEAD Breaking The Back (INTEGRITY RECORDS)

Behold, the gnarled caterpillar to The Mars Volta's colourful prog butterfly: a brutal young post-hardcore outfit with

avant intention simmering under their trucker caps. 'Breaking The Back' churns with dictionary-spewing gravitas. But amid this coil-uncoil of shrill amp roar, there lies sufficient passion and learning to make the likes of Miss Black America look like pseudoblowhards. (LP)

FORTHCOMING RELEASES

September 1

SPIRITUALIZED EP3
FANNYPACK
Cameltoe
MARILYN MANSON
This Is The New Shit
STARSAILOR
Silence Is Easy



September 8

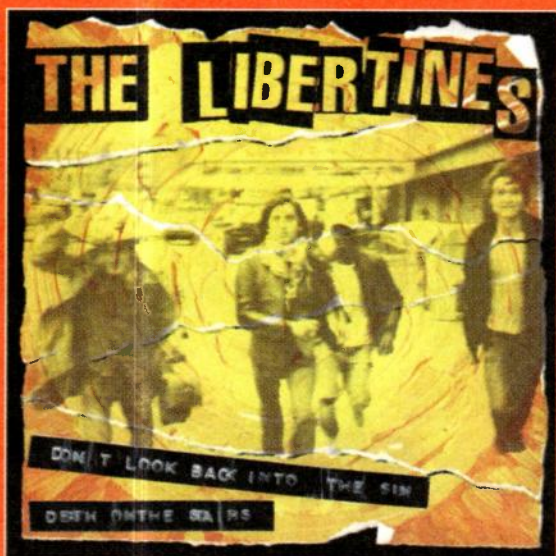
THE SIGHTS
Be Like Normal
THE ATARIS The Boys Of Summer
FRANZ FERDINAND Darts Of Pleasure

REVIEWED NEXT WEEK:

BLACK REBEL
MOTORCYCLE CLUB
Stop
SPIRITUALIZED
EP2
THE RAPTURE
House Of
Jealous Lovers
GRAFITI
What
Is The
Problem?



SINGLES OF THE WEEK



2 x CDs & 7" £1.99 each

Libertines – Don't Look Back
Into The Sun/Death On The Stairs

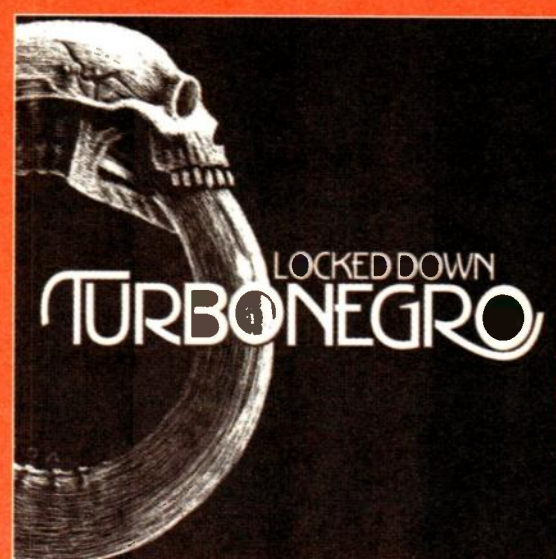
Out Monday
18 August

This brilliant new track, produced by Bernard Butler, features exclusive bonus tracks, including a re-recording of Death On The Stairs. "Brash, bold and brilliant" – NME

Out Monday
18 August

Turbonegro
Locked Down

Having 'let off a bit of steam' and wreaked havoc on themselves, Norway's Turbonegro return with the second single from their album Scandinavian Leather. The CD features the great Gimme Five and Selfdestructo Bust (Live).



CD & 7" £1.99 each

While stocks last. Prices may vary in Eire and on-line.



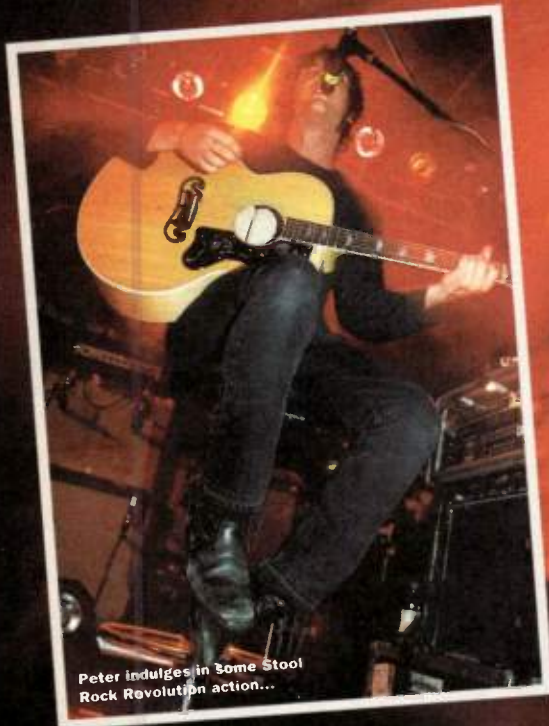
WHATEVER TURNS YOU ON



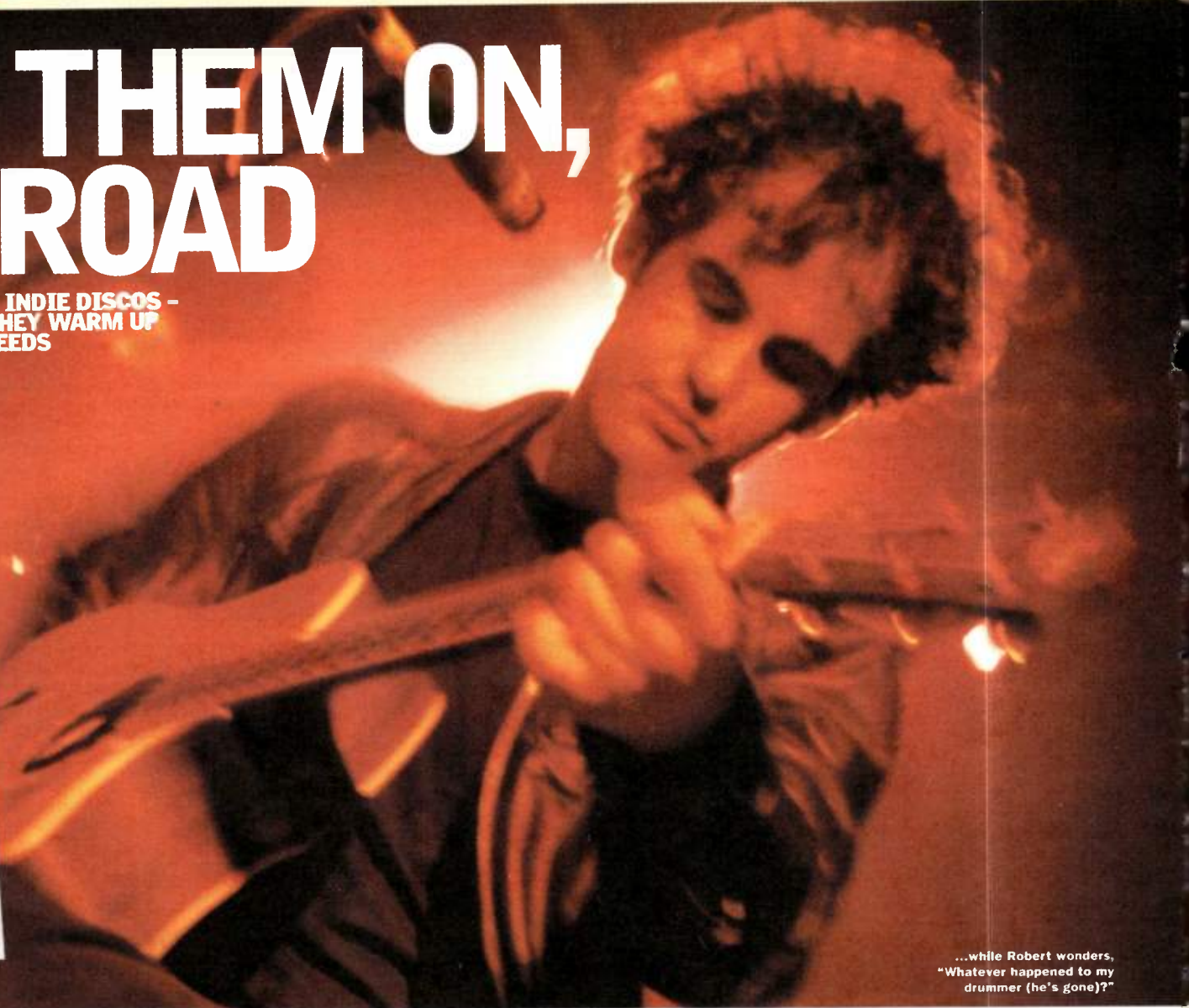
Edited by Pat Long

TAKING THEM ON, ON THE ROAD

MISSING DRUMMERS, AA MEETINGS AND INDIE DISCOS - BRMC TAKE IT ALL IN THEIR STRIDE AS THEY WARM UP FOR THEIR STAND-IN SLOT AT READING/LEEDS



Peter indulges in some Stool Rock Revolution action...



...while Robert wonders, "Whatever happened to my drummer (he's gone)?"

BLACK REBEL MOTORCYCLE CLUB Leeds Met Bar, August 1 Edinburgh Liquid Rooms, August 2

It's 9.30pm at the Met Bar in Leeds. Black Rebel Motorcycle Club were due onstage half an hour ago and the crew are beginning to look nervous. Fifteen minutes later guitarist Peter Hayes and bassist Robert Turner walk onstage with two acoustic guitars and perch nervously on two stools. "This is as much a surprise for us as it is for you," announces Peter. "You're going to have to excuse our drummer, I'm sure he means well." Nick Jago, drama-prone sticksman and star of the 2003 NME Awards, has gone AWOL. Yet what happens next is astonishing.

Peter strikes up the first bars of an unknown song and Robert starts singing quietly. As the two gain in confidence the delicate acoustics combust into an explosion of blazing folk and tender blues. The next number sees Peter taking main vocals and Robert joining him on soul-striking harmonies. It's like The Verve or Spiritualized at their most impossibly beautiful. It turns out the two songs are called 'Shuffle Your Feet' and

'Complicated Situation' and NME later discovers they are completely unrehearsed. There's just time for a once-in-a-lifetime acoustic rendition of 'Love Burns' before a commotion at the side of the stage sees Nick suddenly run on, grab his sticks and jump behind the drum kit. Robert glares at him hard, shakes his head then laughs as his drummer – unfazed by the panic he's created – counts in the song they should have started with. "Spread your love like a fever/Don't you ever come down", growls Peter.

The rumour circulating backstage after the show is that 'troubled' Nick got lost in the back streets of Leeds trying to find his way home from an AA meeting. The band's story is slightly less colourful. "The gig

was booked for 10pm originally but the times got changed," says Nick the next evening in Edinburgh. "Nobody told me, though. I left the soundcheck and just went strolling around town. I'd never seen Leeds before!"

Were the others worried? "We're always worried about him!" jokes Peter. "But we figured that was the case. He didn't get told off, it wasn't his fault." And you can just about believe him, because BRMC are on great form and more relaxed and jovial than we've ever seen them.

"In a way it was a good thing because it opens the door for us to do that again – to break it down to an acoustic thing," ventures Nick. "No, it opens the door for you to walk out again!" laugh the rest of the band.

Back in the UK to promote their forthcoming album 'Take Them On, On Your Own', BRMC have slipped in three whistle-stop dates at small venues in London, Leeds and Edinburgh. Well, small compared to their next venture – stepping into the slot left empty after The White Stripes pulled out of this year's Carling festivals.

"I'm fucking terrified, it seems like we've been thrown in at the deep end," says Nick with fear in his eyes. "I'm still thinking it's up in the air because Jack's hand could get better," reasons Peter, "If that's the case we'll flip a coin! Or maybe we could join forces – play a few songs each."

And then if Nick doesn't turn up again, Meg could step in.

"Yeah, The Black Stripes," giggles Robert.

Really, though, there is little cause for concern. By the time we get to Edinburgh it's already obvious 'Six Barrel Shotgun' will be this album's 'Whatever Happened To My Rock'n'Roll (Punk Song)', while next single 'Stop' sounds like Oasis when they were the most exciting band on the planet. Even BRMC feel there's cause for celebration and after the show – accompanied by tour buddies The Hiss – Edinburgh becomes the site of well-deserved abandon.

Hiss guitarist Ian Franco is raving about the '£800 A Week On Coke' headline from their recent interview in NME. "My dad reads NME – what am I going to tell him?" he groans. Peter decides we can make up for it by blagging the two bands into an indie disco at the city's art school. "Do you know who she is?" he demands, as the bouncer looks blank while NME hides its head in shame. "Don't you watch Top Of The Pops?" Inside, Robert gets increasingly upset by the DJ's refusal to play The Rolling Stones' 'Doo Doo Doo Doo Doo (Heartbreaker)', The Hiss try out new moves on the dancefloor and Peter fails miserably to stay out of the chaos. And Nick? Well, Nick's gone missing again...

Krissi Murison

SPREADING THE LOVE

What the BRMC fans thought of the gigs

John Paul Crave, Leeds, 22

Where do you think Nick got to?

"There's many good two-for-one offers in Leeds on a Friday so I don't really blame him!"



Jessika Green, London, 21

What do you think of the new songs?

"Brilliant! Well done! Round of applause! I will be buying the album when it comes out."



Agatha Lawton, Preston, 20

Were you surprised to hear acoustic stuff at a BRMC gig?

"It was quite refreshing but I really prefer the banging stuff so I can have a little dance."



MY WORST GIG



The stars 'less up about their messiest night out. This week: Hot Hot Heat drum monkey Paul Hawley

"One of the worst gig experiences of my life was when Hot Hot Heat played with a very random group in Winnipeg, Canada. They were called Melancholy Angel and were like sludgy, dissonant, industrial goth metal with a pop/punk twist. What's more there was pornography projected as they played. The stars of the night weren't the band, but two go-go girls with masks and strap-ons dancing lazily on either side of the stage. All we could do was follow with a show best described as 'OK'."



The best-selling shows on the NME Ticketline this week. Call 0870 1 663 663 to reserve yours!

1 Marilyn Manson

We always feel sorry for goths in the summertime, although we saw one with a proper Victorian parasol recently, which was neat

2 The Darkness

Likewise spandex-wearers. How can your skin breathe when it's wrapped in a shiny latex catsuit?

3 The Flaming Lips

Wayne Coyne's white linen Man From Del Monte suit = super stylish and practical summer attire

4 Bob Dylan

Beards? Summer? Itching, scratching hell, pal

5 Peaches

More of a thong and boob tube kinda gal

BRIGHT EYES

Manchester Academy 2 August 7

Another of Winona's victims skirts visionary status

We already know that Conor 'Bright Eyes' Oberst is the songwriter with his tools closest to the human heart's most delicate cavities right now. We also know that open-heart surgery is a delicate business, not to be tackled by somebody fond of a few sherrys (source: Tom Campbell-Gore, *Holby City*). So like Badly Drawn Boy before him, Conor's live shows are deliciously ramshackle affairs. Unfortunately, tonight, in the Academy's big room, 'ramshackle' equates to

'unengaging'. Tragic really, considering how magical the opening, pin-drop quiet 'A Spindle, A Darkness, A Fever And A Necklace' is. His band then cranks in and, really, all they can do is dilute the alchemy. Like most troubled geniuses, Conor works best alone, and though 'Lover I Don't Have To Love' and 'Bowl Of Oranges' are swelling into anthems, that's probably why he looks so bored.

"I like the way his eyes were crossed so you could tell he's a visionary," said one of the many swoony girls in the audience who've already given their souls over. And that's fine. Even after this, Bright Eyes is still more gifted than most people on Planet Earth. It's just that in the presence of a prophet, you expect to witness a miracle.

Dan Martin

CHIKINKI

London King's Cross Water Rats July 30

Saucy indie-electro newcomers

They've got a lead singer named Rupert, a keyboard player called Trevor and a baby-faced knob-twiddler, Boris, who looks like he's just been nabbed from the local crèche. And all of them – drummer Steve and guitarist Ed included – live in a mangy squat above a Bristol carpet shop. Meet Chikinki: five young men streaming a nice'n'sleazy line in Coopers-style electro-weirdness.

It's Rupert, though – all hair, teeth and dangerously low-slung denim – who provides the pout-factor. Within five seconds of lusty, high-pitched, slow-burner 'Scissors Paper Stone' he's practically shagging the mic, hurtling an emaciated frame into the crowd just in case anyone else feels like a bit of dirty summer lovin'. It's followed by the Hot Hot Heaty psycho-blip pingery of 'Time' and cheesy prog rock pop track 'Assassinator 13'. It's all held together by a shriek pitched somewhere between Aerosmith's Steve Tyler and The Rapture's Luke Jenner, coming from a frontman who's practically climaxing with every frenzied beat. Not so much kinky, then, as pure indie-electroclash sex. Brilliant.

Alicia Broderickson



The Libertines apparently some bloke called Pete missed it

THE BARAT PACK!

EVEN WITHOUT PETE, THE LIBERTINES ARE CAPABLE OF GIVING AMERICA A GOOD SEEING-TO

THE LIBERTINES/
THE LIVING THINGS
Los Angeles El Rey Theatre
August 4

The Living Things are from one of America's great armpits. No, not Cleveland, Ohio (a city whose river spontaneously caught on fire because it was so polluted) but St Louis, Missouri, which is equally lousy, possibly because it was founded by the French.

In between their heavy Iggy Pop idolatry and Urge Overkill pacings, TLT tell us never to go there. We'll take their advice, because

despite the fact it comes from guys with girly names like Lillian and Eve they look like they might kick our puny asses – that's if their music doesn't first.

The Libertines are minus one for the unforeseeable future. It's the first time Carl Barat's taken lead duties over here but America is well trained to accept disappointment – Liam ditched us for house-hunting with Patsy and Scott McLeod (short-term fill-in for Guigsy) screwed over another Oasis tour. As for Libertine let-downs, though, there are none. The Libs gracefully put the drama behind them and simply play. Carl is

wonderful as a frontman, stomping and slamming himself across the ballroom stage into Fab lookalike and temporary guitarist, Anthony Rossomando.

Americans are fed up of excuses and Carl doesn't give us any, his lips sealed between spirited renditions of 'Vertigo' and new single 'Don't Look Back Into The Sun'. It's packed, it's sweaty, Morrissey's by the bar and there's a man in a gold sequined vest moshing vigorously. Even without Pete, The Libertines are storming America. And America is falling.

Jolie Lash

ELECTRIC EEL SHOCK
Newcastle Dog & Parrot
July 30

Dude, the little guy's playing drums with his cock!

NME always dreamed of a band like Japan's Electric Eel Shock. A band willing and able to rid the world of sexually retarded indie schminde dullards while spunking in the face of accepted notions of cool. Tonight Electric Eel Shock will do both of these things, and more besides. For, one night only, Electric Eel Shock are the best band in the world.

Like the mutated offspring of '80s Cali hardcore crew Black Flag and comedy metal gods GWAR, Electric Eel Shock believe in the power of spectacle. Which is why drummer Tomoharu Ito will swallow his drumstick and play the drums with his flaccid penis. Likewise guitarist Aki Morimoto resurrects the stage persona of departed Thin Lizzy frontman Phil Lynott, while bassist Kazuto Maekawa devotes his efforts to climbing – and duly falling off – tall stuff. Like a Broadway

production of *Bill And Ted's Excellent Adventure*, they are hugely entertaining pomp rock fodder. Gloriously out of sync with the world and forever lost in a Steve Vai finger-tapping exercise.

As sexy and exciting as Simon Cowell in an M1 pile-up, Electric Eel Shock rock NME's world. It's time for you, dear reader, to embrace them as well.

James Jam

OXBOW
London Camden
Underworld July 20
Ouch! That's gotta hurt!

How embarrassing? Imagine being the oldest, fattest, most annoying man of an otherwise foxy, 50 per cent BABE audience and having to suffer the indignity of being knocked out with one punch, in front of everybody, by a half-naked, eyeliner-wearing black rock singer with swastika tattoos and a mic stand raised above his head.

If this fool with the sore head had read up on the chequered 13-year history of Oxbow, in particular the stories about their Ultimate Fighting Championship-contending, TV-presenting, porno

industry pundit Eugene Robinson, then he would have known NEVER to try to get too close to the stage. Last time the San Franciscan four-piece toured here to support their crushing heavy masterpiece 'An Evil Heat', Eugene strangled two separate 'fans' to unconsciousness in the space of ten minutes.

Oxbow aren't a regular rock band, you see. Rock bands have songs with structure, clichés and easily definable messages to entertain their audiences and make them feel like they're tough, or special or whateverthefuck they get out of it. Instead, Oxbow are an exercise in gripping the audience round the throat and celebrating sex and violence and horror and love and fucking kill the world by way of complete musical destruction through de-tuned, minor key guitars, poetry, avant-garde John Bonham drums and a singer that sounds like a downs-syndrome Sly Stone with ADD. Tonight, they left everybody bruised and battered and exhilarated. NME really can't understand why they're not considerably more popular.

Andy Capper

REVIEWED
NEXT WEEK:



They recorded with Phil Spector... and lived! Now Starsailor (pictured) are back. Like, playing live and everything! Plus! It's odd couples week. Witness the posho/plkey combo of street-hop geezaks Audio Bullies! And the blonde ice maiden/squiff-faced goth pairing in Danish duo The Raveonettes! See you there!



Moments later the Bright Eyes fans ran wild as Conor broke into a Darkness cover. NOT!

SJM Concerts presents

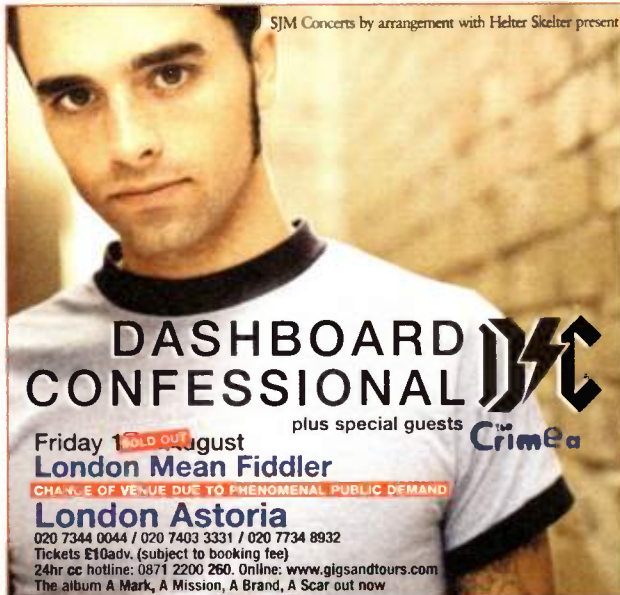
the blueskin

SJM Concerts in association with 13 Artists present

September
 sun 14 stockton georgian theatre
 01642 860 068
 mon 15 glasgow king tuts
 0870 169 0100
 tue 16 manchester roadhouse
 0161 832 1111
 wed 17 birmingham carling academy 2
 0870 771 2000
 thu 18 leeds rocket
 0113 243 5570 / 0113 244 6677
 fri 19 hull adelphi
 01482 348 216 / 01482 862 222
 sun 21 northampton soundhaus
 01604 250 806
 mon 22 cardiff barfly
 0870 807 0000
 tue 23 colchester soundhaus
 01206 802 863
 wed 24 southampton joiners
 01962 016 812
 thu 25 london metro club
 020 7403 3331 / 020 7734 8932 / 020 7734 2222
 sat 27 peterborough mel lounge
 01753 471 616

Tickets £25adv / London £7.50adv (subject to booking fee)
 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
 www.theblueskins.co.uk www.danmorerecords.com

SJM Concerts by arrangement with Helter Skelter present



DASHBOARD CONFESSIONAL

plus special guests **Crimea**

Friday 1st August
LONDON MEAN FIDDLER
LONDON ASTORIA

CHANCE OF VENUE DUE TO PHENOMENAL PUBLIC DEMAND

020 7344 0044 / 020 7403 3331 / 020 7734 8932
 Tickets £10adv. (subject to booking fee)
 24hr cc hotline: 0871 2200 260. Online: www.gigsandtours.com
 The album A Mark, A Mission, A Brand, A Scar out now

SJM Concerts & Clear Channel Entertainments by arrangement with 13 Artists present

SKIN

September
 25 Glasgow King Tuts DF Concerts
 0870 169 0100
 26 Manchester University
 0161 832 1111
 27 Birmingham Carling Academy
 0870 771 2000
 28 Leeds Cockpit
 0113 245 5570
 30 Cambridge Junction
 01223 511 511

October
 01 Bristol Fleece & Firkin
 0117 929 9008
 02 Brighton Concorde
 01273 772 770
 03 London Shepherds Bush Empire
 0870 771 2000 / 020 7403 3331
 020 7734 8932 / 020 7434 2222

Tickets £12.50adv / Lond £15adv (subject to booking fee)
 24hr cc hotline: 0871 2200 260 or
 Online: www.gigsandtours.com



www.skin.uk.net

SJM Concerts, Metropolis Music and DF Concerts by arrangement with ITB present



Wheatus

SEPTEMBER
 THU 18 NORWICH ARTS CENTRE 01603 660 352
 FRI 19 BIRMINGHAM CARLING ACADEMY 0870 771 2000
 SAT 20 GLASGOW KING TUTS 0870 169 0100
 SUN 21 ABERDEEN FORUM 01224 642 662
 TUE 23 LEEDS JOSEPHS WELL 0113 203 1861
 WED 24 MANCHESTER UNIVERSITY 0161 832 1111
 THU 25 MIDDLESBROUGH CRYPT 01642 247 755
 FRI 26 LIVERPOOL UNIVERSITY 0151 256 5555
 SUN 28 NOTTINGHAM ROCK CITY 0115 958 8484
 MON 29 BRIGHTON CONCORDE 2 01273 772 770
 TUE 30 BRISTOL FLEECE & FIRKIN 0117 929 9008

OCTOBER
 WED 01 LONDON SCALA 020 7403 3331 / 020 7734 8932

Tickets £10adv / London £12.50adv (subject to booking fee) 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

SJM Concerts present

DAVID KITT

plus guests

September
 Sun 28 GLASGOW KING TUT'S 0870 169 0100
 Mon 29 LIVERPOOL ACADEMY 2 0191 256 5555
 Tue 30 MANCHESTER ROADHOUSE 0161 832 1111

October
 Wed 01 LONDON GARAGE 020 7403 3331, 020 7344 8932, 020 7434 2222
 Thu 02 NOTTINGHAM SOCIAL 0115 912 9000
 Fri 03 PRESTON UNIVERSITY 01772 513 2000, 01772 554 000

Tickets £6adv / London £8.50 (subject to booking fee)
 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
 The New Album Square 1 Available September 29
 www.davidkitt.com

SJM Concerts by arrangement with 13 Artists present

damien rice

plus guests **slovo** (london only)

October
 Sat 11 GLASGOW KING TUTS 0870 169 0100
 Sun 12 LEEDS MET UNIVERSITY 0113 244 4600
 Mon 13 LIVERPOOL UNIVERSITY 0151 256 5555
 Wed 15 BRISTOL FLEECE 0117 929 9008
 Thu 16 CARDIFF CLUB IFOR BACH 029 2023 2100
 Fri 17 MANCHESTER UNIVERSITY 0161 832 1111
 Sat 18 BIRMINGHAM CARLING ACADEMY 2 0870 771 2000
 Mon 20 NORWICH ARTS CENTRE 01603 660 352
 Tue 21 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 2811
 Wed 22 LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7403 3331, 020 7734 8932

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
 Ticket alerts "D" out now: www.damienrice.com

SJM Concerts & DF Concerts by arrangement with The Agency Group Ltd present

ECHO & THE BUNNYMEN

Friday 28th November
GLASGOW BARROWLANDS
 0870 169 0100

Saturday 29th November
LIVERPOOL ROYAL COURT
 0151 709 4321, 0151 256 5555

Sunday 30th November
LONDON SHEPHERDS BUSH EMPIRE
 0870 771 2000, 020 7403 3331, 020 7434 2222

Tickets £15adv. / London £17.50adv (subj to bkg fee)
 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

SJM Concerts by arrangement with Solo present

TIM BURGESS

plus guests **delays**

August
 Wed 13 SHEFFIELD LEADMILL 0845 300 4050, 0114 251 7000
 Thu 14 BIRMINGHAM CARLING ACADEMY 2 0870 771 2000

EXTRA DATE ADDED DUE TO PUBLIC DEMAND
LONDON SCALA
 020 7403 3331, 020 7734 8932

EXTRA DATES JUST ADDED
 September
 Mon 08 NOTTINGHAM RESCUE ROOMS 0115 958 8484
 Tue 09 LEEDS COCKPIT 0113 245 5570

Tickets £13.50adv. / London £15 (subject to booking fee)
 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

SJM Concerts by arrangement with Helter Skelter present

stellastarr*

plus special guests **THE SUN**

AUGUST 2003
 19 GLASGOW KING TUTS 0141 221 5279
 20 MANCHESTER ROADHOUSE 0161 832 1111
 21 LONDON GARAGE 020 7403 3331 / 020 7734 8932

Tickets £12adv. / London £7adv. (subject to booking fee)
 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
 New single 'Jenny' out 15th September on 20/20 recordings
 www.stellastarr.com

SJM Concerts present

ELECTRIC SIX

plus guests **Vic**, **LUDES** & **DJ WILDCAT WILL**

Thurs 21st August
LONDON FORUM
 020 7403 3331, 020 7734 8932

Tickets £12.50adv. (subject to booking fee)
 24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
 Single 'GAYBAR' from album 'FIRE' out now on XL Recordings www.electricsix.com

SJM Concerts by arrangement with ITB present

THE RAVEONETTES

October
 23 Newcastle Northumbria University 0191 232 6002
 24 Glasgow Garage 0141 339 8383
 28 Manchester University 0161 832 1111
 29 Norwich Waterfront 01603 508 050
 30 Birmingham Carling Academy 2 0870 771 2000
 31 Sheffield Leadmill 0845 300 4050

November
 02 Bristol Fleece 0117 929 9008
 03 Brighton Concorde 2 01273 772 770
 04 London Mean Fiddler 08701 500 044, 020 7403 3331

24hr cc hotline: 0871 2200 260 or buy online @ www.gigsandtours.com
 New single 'That Great Love Sound' out August 18.
 The album 'Chain Gang of Love' out August 25th. www.theraveonettes.com

SJM Concerts by arrangement with Asgard present

thea gilmore

plus special guest **ADAM MASTERSON**

Tuesday 4th November
LONDON SCALA
 020 7403 3331 / 020 7734 8932

Tickets £12.50adv (subject to booking fee)
 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
 New album 'Avalanche' out now



SJM Concerts by arrangement with The Agency present

TURN OF MIND

Thursday 27 November

MANCHESTER APOLLO

0870 401 8000, 0161 832 1111

Friday 28 November

GLASGOW ACADEMY DF Concerts

0870 169 0100

Monday 29 November

LEICESTER DE-MONTFORT HALL

0115 912 9000

Monday 01 December

LONDON CARLING APOLLO HAMMERSMITH

0870 606 3400, 020 7403 3331, 020 7734 8932, 020 7434 2222

Tickets £14adv. except London £16adv. (subject to booking fee)

24 hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

The Album "ETHER SONG" out now www.turnofmind.com

SJM Concerts by arrangement with Solo presents

starsailor



September

Fri 19 **Glasgow Carling Academy**

0870 169 0100

Sat 20 **Manchester Apollo**

0870 401 8000 / 0161 832 1111

Mon 22 **Birmingham Carling Academy**

0870 771 2000

Tue 23 **Leeds University**

0113 244 4600

Wed 24 **Nottingham Rock City**

0115 941 2544

Fri 26 **Cambridge Corn Exchange**

01223 357 851

Sat 27 **Cardiff University**

029 2078 1458

Sun 28 **Bristol Carling Academy**

0870 771 2000

Tue 30 **Southampton Guildhall**

023 8063 2601

October

Wed 01 **Norwich UEA**

01603 508 050

Fri 03 **Brixton Carling Academy**

0870 771 2000 / 020 7403 3331 / 020 7434 2222

Tickets £15adv. £16.50adv. London. Subject to booking fee.
24 hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
Silence Is Easy - Single released September 01 Album released Sept 15
www.starsailor.net

SJM Concerts in association with IHB present

RANCID

PLUS GUESTS

THE FIGHT

stretcharmstrong

BIRM / MCR / LONDON ONLY

SEPTEMBER

THU 11 **BIRMINGHAM CARLING ACADEMY**

FRI 12 **BRISTOL CARLING ACADEMY**

0870 771 2000

SAT 13 **MANCHESTER APOLLO**

0115 941 2544

MON 15 **NOTTINGHAM ROCK CITY**

0115 941 2544

TUE 16 **SOUTHAMPTON GUILDHALL**

023 8063 2601

THU 18 **BRIXTON CARLING ACADEMY**

0870 771 2000 / 020 7403 3331 / 020 7434 2222

MON 22 **DUBLIN OLYMPIA**

00 3531 677 1020

TUE 23 **BELFAST ULSTER HALL**

028 9032 3900

THU 25 **GLASGOW BARROWLANDS**

EXTRA DATE ADDED DUE TO PUBLIC DEMAND

FRI 26 **GLASGOW BARROWLANDS**

0141 339 8383

Tickets £12.50 adv. (subject to booking fee)

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

www.rancidrancid.co.uk www.cplweb.com (Glasgow only)

SJM Concerts presents

SJM Concerts, Metropolis Music & Clear Channel Entertainment by arrangement with CODA present

KOSHEEN

September 2003

Tue 30 **LIVERPOOL CARLING ACADEMY**

0870 771 2000

October 2003

Wed 01 **NEWCASTLE UNIVERSITY**

0191 261 2606

Thu 02 **SHEFFIELD UNIVERSITY**

0114 222 8777

Sat 04 **MANCHESTER ACADEMY**

0161 832 1111

Sun 05 **BIRMINGHAM CARLING ACADEMY**

0870 771 2000

Wed 15 **BRISTOL CARLING ACADEMY**

0870 771 2000

Thu 16 **EXETER UNIVERSITY**

01392 425 309

Fri 17 **CARDIFF UNIVERSITY**

029 2023 0130

Sun 19 **SOUTHAMPTON GUILDHALL**

023 8063 2601

Mon 20 **LONDON SHEPHERDS BUSH EMPIRE**

0870 771 2000, 020 7403 3331

020 7734 8932, 020 7434 2222

Tickets £12.50adv. / London £15adv. (subject to booking fee)

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

www.kosheen.com



SJM Concerts by arrangement with 13 artists present

inspiral

greatest hits tour

november 2003

30 **nottingham rock city**

0115 941 2544

december 2003

01 **glasgow carling academy**

0870 771 2000

02 **york barbican**

01904 656 688

05 **london shepherds bush empire**

0870 771 2000, 020 7403 3331

06 **manchester apollo**

0870 401 8000, 0161 832 1111

Tickets £18.38 adv. except London £20adv. (subject to booking fee)

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

www.inspiralconcerts.com

carpets

plus special guests



FUN LOVIN' CRIMINALS

SEPTEMBER

09 **PRESTON GUILDHALL**

01772 258 858

10 **GLASGOW BARROWLANDS**

0870 220 1116

12 **LIVERPOOL ACADEMY**

0151 256 5555

13 **NORWICH UEA**

01603 508 050

14 **FOLKSTONE LEA CLIFFS HALL**

01303 253 193

15 **CAMBRIDGE CORN EXCHANGE**

01223 357 851

16 **GLIMMITY AUDITORIUM**

01472 311 311

17 **NOTTINGHAM ROCK CITY**

0115 941 2544

18 **LEEDS UNIVERSITY**

0113 244 4600, 0113 244 8677

19 **MANCHESTER ACADEMY**

0161 832 1111

21 **BRISTOL CARLING ACADEMY**

0870 771 2000

22 **GUILDFORD CIVIC**

01483 444 555

23 **LONDON ASTORIA**

020 7344 0044, 020 7403 3331

24 **GLIMMITY LIGHTHOUSE**

01202 685 222

Tickets £16.50adv. except London & Glasgow £17.50 (subject to booking fee)

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com New album out September 8th. The Lovegods GIVE ME A NEW GOD COS THIS ONE'S BROKEN out September 29th

PLUS SPECIAL GUESTS **the loveGods**



An SJM concerts, Mean Fiddler & CPL presentation

Mogwai

PLUS GUESTS

SATURDAY 18TH OCTOBER
MANCHESTER UNIVERSITY

0161 832 1111 WWW.GIGSANDTOURS.COM

SUNDAY 19TH OCTOBER
GLASGOW BARROWLANDS

0870 903 3444 WWW.TICKETWEB.CO.UK

TUESDAY 21ST OCTOBER
BIRMINGHAM SANCTUARY

0115 912 9000 WWW.WAYAHEAD.COM

WEDNESDAY 22ND OCTOBER
BRISTOL CARLING ACADEMY

0870 771 2000 WWW.TICKETWEB.CO.UK

THURSDAY 23RD OCTOBER
LONDON ASTORIA

020 7344 4040, 020 7734 8932

WWW.TICKETMASTER.CO.UK WWW.WAYAHEAD.COM

Tickets £12.50 adv. except London & Glasgow £14 adv. (subject to booking fee)

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

The album 'Happy Songs For Happy People' out now www.mogwai.co.uk

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

LIVE

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

METROPOLIS MUSIC PRESENTS

metropolis music present



plus special guests
INME

monday 25th august
carling brixton academy

Tickets £18.50 adv. from: 0870 771 2000, 020 7287 0932, 020 7734 8932
020 7403 3331, 020 7344 4040, Rough Trade shops (Neals Yd and Talbot Rd)
Rhythm Records (Camden) Tower Records and selected
Virgin stores throughout London and the SE
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

METROPOLIS MUSIC BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENT
THE FINAL SHOWS OF LIGHT & MAGIC 2003

Ladytron

PLUS **FAT TRUCKERS** + DJ EROL ALKAN
18TH ONLY



Thursday 18th September **LONDON ASTORIA**
020 7287 0932, 020 7734 8932

Friday 19th September **LIVERPOOL CARLING ACADEMY**
0870 771 2000

Adv. tickets LONDON: £12.00 / LIVERPOOL: £10.00
All tickets subject to booking fee. Buy on-line: www.gigsandtours.com
WWW.LADYTRON.COM

METROPOLIS MUSIC BY ARRANGEMENT WITH HELLER SKELTER PRESENT

SAVES THE DAY

PLUS GUESTS **CARDIA**

AUGUST
TUE 19 LONDON ULU
Tickets £10.00 adv. from: 020 7287 0932, 020 7734 8932, 020 7403 3331

WED 20 OXFORD ZODIAC
Tickets £8.50 adv. from: 01865 420 042, www.thezodiaco.co.uk, www.wegotickets.com

THU 21 PORTSMOUTH WEDGEWOOD ROOMS
Tickets £9.00 adv. from: 023 9296 3911
All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music by arrangement with Heller Skelter present

HOPE OF THE STATES

plus guests

OCTOBER

Sat 04 MANCHESTER University
0161 832 1111

Sun 05 GLASGOW King Tuts
0141 221 5279

Tue 07 LEEDS Cockpit
0113 245 5570

Wed 08 OXFORD Zodiac
01865 420 042

Thu 09 BRISTOL Fleece
0117 929 9008, 0870 444 4400

Fri 10 LONDON ULU
020 7287 0932, 020 7734 8932
020 7403 3331, 020 7344 4040

All tickets £6.50 adv.
except London: £8.00 adv.
All tickets subject to booking fee
Buy on-line: www.gigsandtours.com www.hopeofthestates.com



Metropolis Music, SJM Concerts and DF Concerts by arrangement with Heller Skelter present

SNOW PATROL

plus special guests **TERRA DIABLO**

August

10th Peterborough, The Met 01733 566100

11th Derby, Victoria Inn 01332 740091

12th Cambridge, Boat House 01223 508533

13th Northampton, Soundhaus 01604 250878

15th Rugeley, Rugeley Rose Theatre 01785 226868
www.rugeleyrose.co.uk

16th Bristol, Louisiana 0870 4444 400

18th Cardiff, Barfly 0870 907 0999

19th Wolverhampton, Little Civic 01902 552 121

20th Middlesbrough, The Dickens Inn 01946 852821

22nd Edinburgh, T on the Fringe 0870 1690100

23rd Dundee, Westport Bar 01382 200008

24th Aberdeen, Lava 01224 648000

26th York, Fibbers 0870 9070999

27th Ashton Under Lyne, Whitechapel 0161 8321111

28th Whitehaven, Civic Hall 01946 852821 0871 2200260

Metropolis Music by arrangement with Heller Skelter present

THE SLEEPY JACKSON

plus guests

October

06 BIRMINGHAM CARLING ACADEMY 2
0870 771 2000

07 LONDON MEAN FIDDLER
020 7287 0932, 020 7734 8932, 020 7403 3331

08 BRISTOL FLEECE & FIRKIN
0117 929 9008, 0870 444 4400

09 OXFORD ZODIAC
01865 420 042

11 NEWCASTLE UNIVERSITY
0191 261 2006

12 MANCHESTER UNIVERSITY
0161 832 1111

13 GLASGOW KING TUTS
0141 221 5279

All tickets £7.00 adv. except Oxford: £6.50 adv.
London: £9.00 adv.
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com



METROPOLIS MUSIC BY ARRANGEMENT WITH THE AGENCY PRESENT

BILLY TALENT

PLUS GUESTS

TUESDAY 26TH AUGUST
LONDON METRO

TICKETS £9 ADV. FROM 020 7287 0932
020 7734 8932, 020 7403 3331, 0870 7344 4040
TICKETS SUBJECT TO BOOKING FEE
BUY ON-LINE: WWW.GIGSANDTOURS.COM

SINGLE 'MY HOMESTY' OUT SEPTEMBER 1ST
ALBUM 'BILLY TALENT' OUT SEPTEMBER 15TH



Metropolis Music, SJM Concerts and DF Concerts by arrangement with Heller Skelter present

THE WANNADIES

PLUS GUESTS

SEPTEMBER

19 GLASGOW King Tuts
0870 169 0100

20 EDINBURGH Liquid Rooms
0870 169 0100

22 MANCHESTER University
0161 832 1111

23 PRESTON Mill
0113 245 5570

24 LIVERPOOL Carling Academy 2
0870 771 2000

25 HULL University
01482 466 264

26 LEEDS Cockpit
0113 245 5570

27 SHEFFIELD Leadmill
0845 300 4050

29 BIRMINGHAM Carling Academy 2
0870 771 2000

30 NORWICH Waterfront
01603 508 050

October

01 LEICESTER Charlotte
0116 2553 956

02 LONDON Mean Fiddler
020 7287 0932, 020 7734 8932
020 7403 3331, 020 7344 4040

04 READING Fizz Club
0118 958 6839 / www.wegotickets.com

05 PORTSMOUTH Wedgewood Rooms
023 9286 3911

06 BRIGHTON Concorde 2
01273 772 770

08 CAMBRIDGE Junction
01223 511 511

10 CARDIFF Barfly
0870 907 0999

11 OXFORD Zodiac
01865 420 042 / www.thezodiaco.co.uk

All Tickets: £8.00 adv.
Except Preston: £7.00 adv.
Manchester & Liverpool: £8.50 adv.
London: £10.00 adv.
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

New Album 'BEFORE & AFTER' out September 8th on Cooking Vinyl



GRANDDADDY

In concert plus guests

November 2003

05 Belfast Lighthouse
£10 adv. 02690 325 968
www.lighthousearts.co.uk

06 Dublin Ambassador
€20.00 adv. 169 092 5100 (24 hours)

07 Glasgow Carling Academy
£12.00 adv. 0870 169 0100

08 Manchester Academy
£12.00 adv. 0161 632 1111

The album 'Sunday' out now. Features 'Now It's On' & 'El Caminos In The West'
www.grandaddylandscape.com

A Metropolis Music, WCD and DF Concerts presentation by arrangement with Heller Skelter

10 Leeds Met University
£12.00 adv. 0113 244 4600

11 Wolverhampton Wulfrun Hall
£12.00 adv. 01902 552 121

12 Newcastle University
£12.00 adv. 096 169 0100

December 2003

07 Brighton Corn Exchange
£12.00 adv. 01273 708 709

08 Norwich Waterfront
£12.00 adv. 01603 560 362

09 Portsmouth Pyramid
£12.00 adv. 023 9236 6006

10 London Brixton Carling Academy
£14.00 adv. 020 7287 0932
020 7734 8932, 020 7403 3331

Tickets subject to booking fee
Buy on-line: www.gigsandtours.com



Exclusive live announcements and priority booking www.gigsandtours.com

DEMO CITY

Real **LIVE** Fresh
Shit - for FREE

8-1AM special drinks deal on **Pilsner Urquell**

Tues Aug 13th **DISCOORDINATED**
DAHU MUMAGI'S DUKRU
RESTLESS DIESEL

Tues Sept 2nd **THE CIRCUITS**
HI-TEST
EEBLEEE

Tues Sept 9th **HAPPY LIFE**
JUNK TV
E-BRU

Go on, send top demos to Danny Sterling
at Cargo HQ 65 Leonard St London EC2A



cargo

Appearing soon...

15.08 - THE BEES

29.08 - THE BAYS

30.08 - MU (Output)

05.09 - LE PETIT ORB

07.09 - DON LETTS & THE DUB CARTEL

13.09 - IVAN SMAGGHE + MEDASYN

CARGO 83 Rivington St London EC2
Tubes: Old St/Liverpool St cargo-london.com





SATURDAY 16 AUGUST
SUNDAY 17 AUGUST

WESTON PARK STAFFORDSHIRE **HYLANDS PARK** CHELMSFORD

The V Festival 2003 has now completely

SOLD OUT

please **DO NOT TURN UP** to either Weston or Hylands Parks
without a ticket as tickets will not be available on the day

If you were unsuccessful in obtaining a ticket this year then put your feet up
with a cold beer and watch it in the comfort of your own armchair

live on **itv2** with selected highlights on **itv1**



Listen to Virgin Radio 105.8fm in London
or 1215am Nationwide from

10am SATURDAY 16th TO 10am MONDAY 18th

Live coverage from the V stage
and exclusive acoustic sessions



NME



the **STRONGBOW**
rooms

the **LOUDER**
AT THE RED LIGHT CLUB



LIVE

GIG GUIDE

From Wednesday August 13 to Tuesday August 19

Edited by Zane

Britain's best and biggest gig list. Send your dates to **NME Gig Guide**, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to gigs@ipcmedia.com. To ensure publication, your dates should reach us at least 14 working days before our cover date. Please include a telephone number for all venues

VISIT NME'S GIG SEARCH AT
www.nmetickets.com

WEDNESDAY 13

ABERDEEN Electric Eel Shock Lemon Tree 01224 642230
BIRMINGHAM *Aura Son/Dust Byte/Blat* Flapper & Finkin 0121 236 2421
BRADFORD *Katrink 1 In 12 Club* 01274 734160
BRIGHTON *The Playwrights/Miss Pain* Freebutt 01273 603974
BRISTOL *The Bluetones Fleece & Finkin* 0117 945 0996
CARDIFF *South/Transposer/Tetsee* Barfy 029 2066 7658
CREWE *Black Light Project/Shedden/Deflowering Venus* Limeight 01270 251929
DOUGCASTER *Number One Son* Leopard 01302 363054
DUNDALK *Boil X1/The Vells Spirit Stores* 00 35342 935 2697
GLASGOW *The Stands/Trump Attack* King Tut's Wah Wah Hut 0141 221 5279
HULL *Blowback Adelphi* 01482 348216
LEEDS *Unsanctum/Burning Skies/Sacculus* Basement 0113 245 0689
LISBURN *The 4 Of Us/Brat Island Arts Centre* 028 9250 9254
LIVERPOOL *Arc/Waiting For Chan* Barfy @ Masque 0151 707 6171
LONDON *Audio Bully's King's Cross Scala N1* 020 7833 2022
Broken Social Scene Covent Garden Rough Trade Shop WC2 020 7240 0105
Back 66 Aldgate East Spitz E1 020 7392 9032
Captains Of The Citadel/Go Kart Mozart Croydon Cartoon 020 8239 1616
Dalek/Suazo/Deconstruct Swarmbots Camden Underworld NW1 020 7482 1932
Darkroom/The Feeling Good Conspiracy Farringdon Betsey Trotwood EC1 020 7253 4285
Early Years/Melank/Lilias Camden Barfy NW1 0870 907 0999
Floozie New York/Tetra Splendour/Bediza King's Cross Water Rats WC1 020 7436 7211
Kinky Hudson Highbury Corner Buffalo Bar N1 020 7359 6191
McLusky/The Foofs/The Koreans Highbury Corner Garage N5 020 7607 1818
Scarf/Season/The Fartalia/Voice Kentish Town Bull & Gate NW5 020 7485 5358
Sixty Mile Smile/Castro/Milk Teeth/Casp Camden Dublin Castle NW1 020 7485 1773
Sleater-Kinney/Electrolane/Klang Charing Cross Road Mean Fiddler WC2 020 7434 0403
Staz/Creep Notting Hill Arts Club W11 020 7460 4459
Winnabago Deal/Broadzilla/Seed Tottenham Court Road Metro Club W1 020 7437 0964
MANCHESTER *The Miss/Razorlight* Roadhouse 0161 228 1789
Pernice Brothers/Unity Hop And Grape 0161 275 2930
NEWCASTLE *Easyworld/The Golden Virgins* Cluny 0191 230 4475

NORTHAMPTON *Snow Patrol* Soundhaus 01604 250898
NORWICH *Ice T Waterfront* 01603 632717
SHEFFIELD *The Burgess Leadmill* 0114 221 2828
The Ga Ga's/Midemo Casbah 0114 275 6077
Stoke Inanac/Woobie Talbot 01782 845507
TRURO *B Movie Heroes* L2 01872 261199
TUNBRIDGE WELLS *Revere Forum* 01892 530411

THURSDAY 14

BATH *Jarcrew/Your Code Name Is: Milo/The Koreans/Marlowe Moles* 01225 404445
BELFAST *Boil X1/The Vells Auntie Annes* 028 9050 1660
BIRMINGHAM *Tim Burgess Academy 2* 0121 262 3000
Inanac/Woobie Royal George 0121 688 6888
BOURNEMOUTH *Midemo/Abuse* Mister Smith's 01202 291517
BRIGHTON *Duke Spirit* Freebutt 01273 603974
BRISTOL *Music For One/Masha Grelia/Robots In Disguise/AGF* Thekla 0117 929 3301
CAMBRIDGE *The Ga Ga's Boat Race* 01223 508533
Ice T Junction 01223 511511
DERBY *Send More Paramedics/My War* Victoria Inn 01332 740091
DERRY *Titled/Honey For Christ/Meeleah* Syndrome Nerve Centre 028 7126 0562
DUNDEE *Electric Eel Shock* Fat Sam's 01382 228181
EDINBURGH *Police Chief* Liquid Rooms 0131 225 2564
GILLINGHAM *As We Sleep/Bumps/Ran For Days* Beacon Court Tavern 01634 853186
GLASGOW *The Miss/Razorlight Nce'n'Sleazy* 0141 333 9637
Keane/Chapman/Devotions King Tut's Wah Wah Hut 0141 221 5279
HASTINGS *The Bluetones Crypt* 01424 444675
Mower Brass Monkey 01273 685906
HIGH WYCOMBE *Winnabago Deal/Broadzilla/Owing To This White Horse* 01494 527672
LEEDS *The Noise/Rachael House/Becko/Commercial Deal* Purpose Joseph's Well 0113 203 1861
LIVERPOOL *The Vanitas/Automation/Koeha* Barfy @ Masque 0151 707 6171
LONDON *Airport/Revenge Of Mondo Man/Deal* Camden Dublin Castle NW1 020 7485 1773
Clean/Luqas/Strobe 45 Bxton Telegraph SW2 020 8671 5164
The Distillers Highbury Corner Garage N5 020 7607 1818

Elected/Katastrophy Wife/Repairman Tottenham Court Road Metro Club W1 020 7437 0964
Electrolane Notting Hill Arts Club W11 020 7460 4459
The French/The Wisdom Of Harry Shepherds Bush Bush Hall W12 020 8222 6955
The Fatshead Camden Barfy NW1 0870 907 0999
Host/The Electric Shocks King's Cross Water Rats WC1 020 7436 7211
Killing Jello Camden Underworld NW1 020 7482 1932
Kiosk/Kodlacs/This Sudden Life Kentish Town Bull & Gate NW5 020 7485 5358
Koeha Oxford Circus HMV W1 020 7631 3423
MacKenzie/Champion Grove Farringdon Betsey Trotwood EC1 020 7253 4285
Nucleus Quartet/Three Chords & The Truth Aldgate East Arts Cafe E1 020 7247 5681
Pernice Brothers/Amey Allison Charing Cross Road Borderline WC2 020 7734 2095
Plane And Apologies/Frankie Machine/Brixton Windmill SW2 020 8671 0700
The Playwrights/Gin Palace Aldgate East Spitz E1 020 7392 9032
Finley Quays King's Cross Scala N1 020 7833 2022
Sleater-Kinney/Electrolane/Klang/Scoot Niblett/Flory Furnaces/Marway Troof Charing Cross Road Mean Fiddler WC2 020 7434 0403
The Vincents Soho St Montz W1 020 7437 0525
Winterlong/Long Distance Runners/Pacific Ocean Fire Islington Hope'n'Anchor N1 020 7378 6095
MANCHESTER *Back 65* Night And Day Cafe 0161 236 1822
Defenestration Ashton Under Lyne, Witchwood 0161 344 0321
No Standard/Purgatory State Roadhouse 0161 228 1789
NEWCASTLE *Psycho A Go Go/Herp Nury* Cluny 0191 230 4475
OLDHAM *The Unexpected/Shilo Castle* 01706 882759
OXFORD *McLusky/The Foofs* Downstairs At The Zodiac 01865 420042
PLYMOUTH *Number One Son* JFK's, Club 103 01752 768826
ROSS ON WYE *The Waterboys* Riverside, International Festival 01989 562562
SCUNTHORPE *Not Kates/Nervous Twitch* Baths Hall 01724 842332
SHEFFIELD *Highly Davidson/The Pioneers/Smiling Ananias* Casbah 0114 275 6077
Kelly Osbourne Leadmill 0114 221 2828
SOUTHPORT *Unsanctum/Burning Skies/Sacculus* Legion 01704 885 533
STOCKTON *The Stands* Georgian Theatre 01642 674115
YORK *Cathyyst/My Pet Monkey/Stout* Fibbers 01904 651250

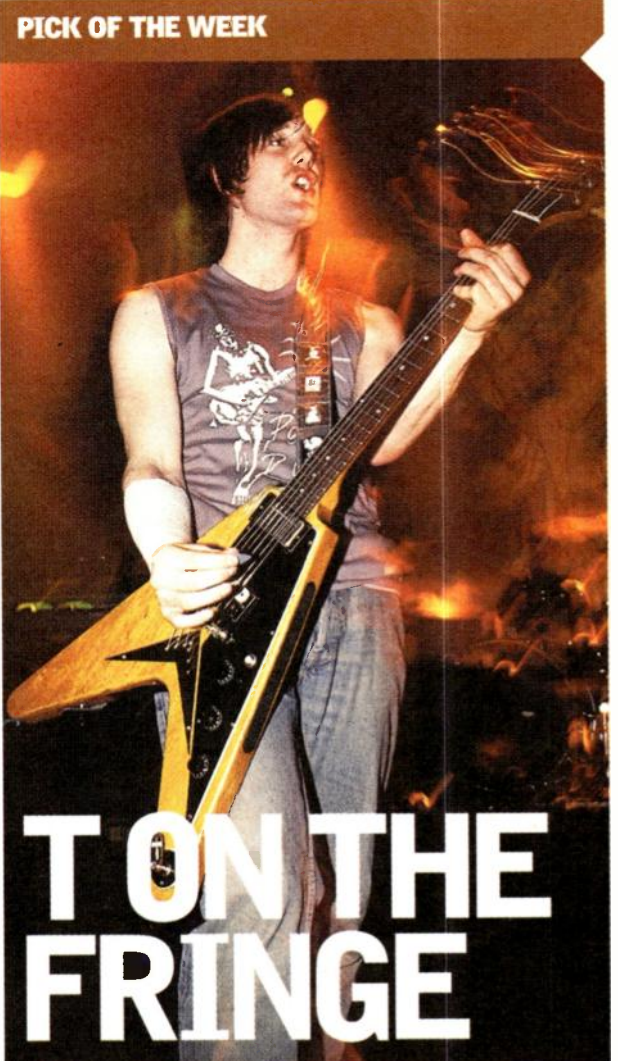
FRIDAY 15

BIRMINGHAM *Fin/Lazy J/Rattiesnake* Remedy Moseley, Jug Of Ale 0121 449 1082
BOURNEMOUTH *Skindred/Infux/Animosity/Profanity Found* Mister Smith's 01202 291617
BRIGHTON *Har Mar Superstar* Concorde 2 01273 207241
Kevak Hobbobin 01273 602519
**McLusky/The Foofs/The Muffs Freebutt 01273 603974
BRISTOL *Flamingo 50/Bernadette La* Hangat Fleece & Finkin 0117 945 0996
CARDIFF *Pernice Brothers* Barfy 029 2066 7658
CHELSEA *Inanac/Woobie* Fish And Fiddle 01242 238001
CLEETHORPE *Flakbone/Defenestration/Not Kates* Winter Gardens 01472 692925
CREWE *The Fallen/Morgan Four* Upstairs At The Limeight 01270 251929
DERBY *Fubar/Condenser* Victoria Inn 01332 740091
DUBLIN *The Strangers* Village 00 3531 475 9372
DUNDALK *Boil X1/The Vells Spirit Stores* 00 35342 935 2697
DUNDEE *Willow* Cotton Club 01382 228496
EDINBURGH *Foll/Major Major/Red Admiral/Fighting Red Adair/Degrass* Thee Underworld At Bannermans 0131 556 3254
David Gray/Tom Baxter Corn Exchange 0131 443 0404
LEICESTER *Gash/The Fonetics/Effervescent* Charlotte 0116 255 3956
LISBURN *Turn/Corrigan/Superskin/Element* Island Arts Centre 028 9250 9254
LIVERPOOL *28 Costumes/Stig/All Day Glow/The Immigrants* Barfy @ Masque, Theatre 0151 707 6171
Former Miss America/Tuco Barfy @ Masque 0151 707 6171
The Miss/Razorlight University, Academy 3 0151 256 5555
LONDON *Anderson Shelter/Mojam/Goodman Ray* Camden Dublin Castle NW1 020 7485 1773
The Bees Old Street Cargo EC2 020 7613 7731
The Buff Medway/A-Line Tufnell Park Boston Arms N19 020 7272 8153
Coco Electric/The Bliss Highbury Corner Upstairs At The Garage N5 020 7607 1818
Crest Commission/Sub Rosa/Canteen Fulham King's Head SW6 020 7736 1413
Cry For Silence/Today Forever/Breaking Days Camden Underworld NW1 020 7482 1932
Dashboard Confessional Charing Cross Road Mean Fiddler WC2 020 7434 0403**

Essex Green King's Cross Water Rats WC1 020 7436 7211
Flory Furnaces/The Dirty Burds (10.30pm start) Camden Barfy NW1 0870 907 0999
Fonda 500/Husband/Btmap Aldgate East Spitz E1 020 7392 9032
The Germans/The Pork Dukas/Lachar Star Machine Croydon Cartoon 020 8239 1616
Hybrid with Peter Hock Farringdon Fabric EC1 020 7336 8898
Idophone/Oration/Convey Putney Half Moon SW15 020 8780 9383
Ludes/Renton/ETO Camden Barfy NW1 0870 907 0999
Mainstream/The Seen/Viola Venice Islington Hope'n'Anchor N1 020 7378 6095
Julian Marley/Ado Oval Burgess Park SE5 020 7525 1094
My Rula/Orange Goblin Highbury Corner Garage N5 020 7607 1818
The Perfect/Sioanex/Biteck/Cordone Kentish Town Bull & Gate NW5 020 7485 5358
Reel Big Fish/King Prawn Shepherds Bush Empire W12 0870 771 2000
The Seakies Charing Cross Road Borderline WC2 020 7734 2095
Unsanctum/Burning Skies/Sacculus East Ham Ruskin Arms E12 020 8472 0377
The Vanities/Hex/Superinferno Tottenham Court Road Metro Club W1 020 7437 0964
Vizzini/Carolyn Oates Farringdon Betsey Trotwood EC1 020 7253 4285
MANCHESTER *4PI Fingers/Dead Pets/Red Flag 77* Star & Garter 0161 273 6726
David R Black Ashton Under Lyne, Witchwood 0161 344 0321
Spiral Rocks/Freemaker/Flores/Clean Roadhouse 0161 228 1789
Standfast/Milburn Music Box 0161 832 1111
MERTHYR TYDFIL *Number One Son* Rooms, Club RMS 01685 370770
NEWCASTLE *Uglyhead* Trillians 0191 232 1619
PERTH *The Grim Northern Social* Twa Tams 01738 634500
PLYMOUTH *Vanilla Pod* Phoenix 07855 858086
ROSS ON WYE *Van Morrison* Riverside, International Festival 01989 562562
RUGELEY *Snow Patrol* Red Rose Theatre 01889 576281
RYDE *Midemo/A Close Last/Duffus/Blowback* Squadron 01983 563391
SHEFFIELD *Ice T* Leadmill 0114 221 2828
SOUTHAMPTON *Diamanthian/Slaughter Of Souls/Shallow Grave/Desolation* Joiners 023 8022 5612
ST AUSTELL *PJ Harvey/Elbow* Eden Project 01872 811972
TUNBRIDGE WELLS *Uncle Brian/Wolf Inch* Heroes Forum 01892 530411
WREXHAM *Bad Manners* Yales, Central Station 01978 311857
YORK *Ola Onabute* Fibbers 01904 651250

SATURDAY 16

ARBROATH *The Grim Northern Social/Aloha/Storm* Petral Viewfield Hotel 01241 872446
BATH *B Movie Heroes/Stag* Moles 01225 404445
BELFAST *Alabama 3* Cotton Court 028 9032 2448
BERWICK UPON Tweed *Bap Kennedy* Meadow House 01289 304173
BIRMINGHAM *Grandscope/35 Seconds* Flapper & Finkin 0121 236 2421
10 Parade/The Sun Kings Moseley, Jug Of Ale 0121 449 1082
No Comply Academy 0121 262 3000
BOURNEMOUTH *The Ga Ga's/Maine Street* Mister Smith's 01202 291617
BRIGHTON *String Theory/My Pet Mo/Remedy* Freebutt 01273 603974
BRISTOL *The Bongolans* Thekla 0117 929 3301
Holly Golightly/Leabo Pig/Caroline Martin/Mooz Fleece & Finkin 0117 945 0996
Snow Patrol Louisiana 0117 926 5978
Unsanctum/Burning Skies/Sacculus Full Moon 0117 924 5170
BURY ST EDMUNDS *My Friend Irma* Grapes 01284 754360
CARDIFF *Fenton/Common/Occupiers/Highly Davidson* Barfy 029 2066 7658
CARLISLE *Katrink* Richmond Hall, Brickyard 01228 512220
CHELMSFORD *V Stage: Coldplay/Foo Fighters/Ash/The Hives/The Cardigans/Reel Big Fish/Echo And The Bunnymen/Elsie, NME Stage: Feeder/Turin Brakes/Super Furry Animals/Kelly Osbourne/Killing Joke/Athlete/Damian Rice/The Boo/The Basement/The Futureheads/JJB/Puma Arena: Lemon Jelly/Moloko/Goldfrapp/David Holmes Presents The Free Association/Mis-Teeq/Dirty Vegas/Slovo/Un-Cut/The Rain Band/Wakoto. Strongbow Dance Arena: West London Deep/Theoroc/Will White/Junior Sanchez* Hylands Park V Festival 0870 166 3663
DERRY *Five Knuckle Nucleus* 028 7129 7777
DUBLIN *Pernice Brothers/Jeffrey Fooscat* Whelans 00 3531 475 9372
EDINBURGH *Degrass/X Tigers/Portland* Thee Underworld At Bannermans 0131 556 3254
Natasha Lee Jones Leith Links 07030 111666
Trash Can Sinatras/Roddy Hart Liquid Rooms 0131 225 2564
ESCOT *Lee 'Scratch' Perry/Fishbone/Miles Hunt/Oysterband/The Groundhogs/Sense/The Mad Professor/The Crimes/The Lockdown Project/The Fish Brothers* Escot Park, Beautiful Days Festival 0871 220 0260



PICK OF THE WEEK

T ON THE FRINGE

Now in its fourth year, the music strand of the Edinburgh festival gets bigger and better. Pushing past the hordes of overweight American tourists and 'quirky' drama students, you'll get to see punk-pop maestros Ash (above) supported by Stellastarr* at the Corn Exchange (August 18) and indie songsters Elbow at the Liquid Rooms (17). Evan Dando pops up at Studio 24 (19) and there's old-school rap ranting from Ice T at the Corn Exchange (18 & 19). Other recommended tours/events this week: the V Festival (featuring the NME Stage), Dashboard Confessional, The Distillers, Funeral For A Friend and Hundred Reasons (individual listings below).

FORRES *Electric Eel Shock* Loft 01343 543778
GLASGOW *Kain/Pupils/August 81* King Tut's Wah Wah Hut 0141 221 5279
Poor Old Ben/La Cava/Isaac & The Antonomas Barfy 0870 907 0999
HIGH WYCOMBE *Duffus/A Close Last/Blowback* White Horse 01494 527672
LISBURN *The Strangers* Island Arts Centre 028 9250 9254
LONDON *Beatsbuggy* Trafalgar Square ICA SW1 020 7930 3647
Extol/Last Hours Of Torment/Zyliah Camden Underworld NW1 020 7482 1932
Flory Furnaces King's Cross Water Rats WC1 020 7436 7211
Ice T/Pm-Life Cypher/Rodney P/Skitz/Skizmas Hackney Ocean E8 020 7314 2800
Miss Brooklyn/Bob The Dog Kentish Town Bull & Gate NW5 020 7485 5358
Mooz/B Plan/Platypus Islington Hope'n'Anchor N1 020 7378 6095
Panic/Lycia Sleep/The Genome Project Farringdon Betsey Trotwood EC1 020 7253 4285
Romans Down Walthamstow Standard E17 020 8503 2523
ShurThe/Liquid Laagh Charing Cross Road Borderline WC2 020 7734 2095
Southpaw/Jonah/Jay The Trap Camden Dublin Castle NW1 020 7485 1773
Stansed/The Vexx/Jonny Fulham King's Head SW6 020 7736 1413
Adrian Tenbeet/Contraband/Spinmaster Plantpot/De Lard Notting Hill Arts Club W11 020 7460 4459
Teddy/Part Champ/Future Ex-Wife Tottenham Court Road Metro Club W1 020 7437 0964
TREKKA/50 Miles Limit/Inch Blue/All It's Worth Highbury Corner Upstairs At The Garage N5 020 7607 1818
WIDEBOROUGH *Dogs Die In Hot Cars/Intentions Of An Asteroid Empire* 01642 253553

MULLINGAR *Barkley* Stables 00 3538 6839 0191
NEWPORT *Skindred/ArtProfect/Murder One* NCLA 01633 213344
NOTTINGHAM *High Society/Great Escape* Social 0115 950 5078
OLDHAM *The Freeman* Castle 01706 882759
ROMSEY *Abode* Kitten Broadlands 0115 912 9000
SHEFFIELD *The Bluetones* Leadmill 0114 221 2828
The Dirty Burds Casbah 0114 275 6077
Inanac/Fox Dumb Kids Corporation 0114 276 0262
SOUTHAMPTON *Stout/Rival Joustas/Louise Act/Bardot* Joiners 023 8022 5612
STAFFORD *V Stage: Red Hot Chili Peppers/David Gray/Queens Of The Stone Age/PJ Harvey/Morcheeba/Inspiral Carpets/Bikn/Tom McRae. NME Stage: Underworld/The Coral/Tim Burgess/The Distillers/Evan Dando/Michael Fronti & Spearhead/Shack/Dashboard Confessional/Haven/The Stands/Palcoato/The Zeros/JJB/Puma Arena: Koeha/Appleton/Mink Royce/Kalan Dub Foundation/I Am Kloot/Gangas/Jamie Cullum/Just Jack/Speedway. Strongbow Dance Arena: Way Out West/Freq Nasty/Freestylers/Berry Anderson/Taye Weston Park, V Festival 0870 166 3663
STOKE *Broken Bones/Fuck Hate* Propaganda Talbot 01782 845507
TUNBRIDGE WELLS *Cameras Obscura* Forum 01892 530411
WOLVERHAMPTON *Gunslinger Plot/No Known Solution/Solar/Strain/McMill* Tavern 01942 243871
WOLVERHAMPTON *The Miss/Razorlight* Little Cric 01902 552121
WORCESTER *Midemo* City Youth Centre 01905 23030
YORK *Wester/The Shanks/AKP/Vetro Baby* Fibbers 01904 651250*

HOT NEW BAND TOUR



WINNEBAGO DEAL

Winnabago Deal are louder, faster and hairier than two early-20-somethings from Oxford should logically be – like the Nirvana-influencing Melvins being shot by Kings Of Leon. What earthly reason is there *not* to go see them? Catch them at London W1 Metro Club (August 13) and High Wycombe White Horse (14).

SUNDAY 17

BRIGHTON A Citizen Above Suspicion
Freebutt 01273 603974
BRIGHTON The Applicators/The Gossip/
We Start Fires/Teasing Lulu/Fake Blood/
Pico/Linus/Rita Lynch/Hooker
Fleece & Firkin 0117 945 0996
Oedipus/Loci/Tractor Louisiana
0117 926 5978
BURY ST EDMUNDS Chris T-T/Antihero
Prior Inn 01284 748941
CHELMSFORD V Stage: Red Hot Chili
Peppers/David Gray/Queens Of The Stone
Age/PJ Harvey/Morcheeba/Inspirat
Carpets/Skin/Tom McRae. **NME Stage:**
Underworld/The Coral/Tim Burgess/The
Distillers/Evan Dando/Michael Franti &
Spearhead/Shack/Dashboard
Confessional/Haven/The Stands/Paloalto/
The Zutons. **JJB/Puma Arena:** Keesee/
Appleton/Mint Royale/Big Brovaz/Asian
Dub Foundation/I Am Kloot/Gusgus/Jamie
Cullum/Just Jack/Speedway. **Strongbow
Dance Arena:** Way Out West/Freq
Nasty/Freestylers/Barry Ashworth/Tayo
Hylands Park. V Festival 0870 166 3663
EDINBURGH Elbow Liquid Rooms
0131 225 2564
**Macrocosmica/Indafusion/The Silver Pili/
Starry Wisdom Cult** Thee Underworld At
Bannermans 0131 556 3254
ESCOT Leveillers/Dreadzone/Hybrid/
The Selector/The Jeevas/Gold Blade/
Justin Sullivan/Nick Harper/Clearlake/
Grand Drive Escot Park. Beautiful Days Festival
0871 220 0260
GLASGOW The Day I Snapped/Katy Bar The
Door/Reasons For The Insanity Barfly
0870 907 0999
HULL The Devils Adelphi 01482 348216
INVERNESS Electric Eel Shock Raigmore
01463 221546
KILKENNY Pernice Brothers Ciere's Theatre
00 3535 662573
LIVERPOOL The Agenda/Eight Page
Pulioot/Head Of John Barfly @ Masque
0151 707 6171
LONDON Broken Family Band/Torpedo
Pilots/Lumiere Brothers Brixton Windmill
SW2 020 8671 0700
Cinematic Orchestra Soho Ronnie Scott's W1
020 7439 0747
Hyper Fury/Deathboy/Skinflint/The Craft
Camden Dublin Castle NW1 020 7485 1773
Koru Brixton Telegraph SW2 020 8671 5164
Michael Montano & The Xlatik Circus
Hackney Ocean E8 020 7314 2800
Nature Boy Old Street 333 EC1
020 7739 5949
**Orange Goblin/Tidal Mind/Toytown Cash/
Leevil/Among The Missing** Camden Barfly
NW1 0870 907 0999
Rainmaker/Buttercrush/Gohan/Boa Charing
Cross Road Borderline WC2 020 7734 2095
**Paul Sayer/Shane Sweeney/Karen Bates/
Rachol Faulkner** Islington Hope'n'Anchor N1
020 7378 6095
Sun Tzu/Tic/Naked Twister Kentish Town
Bull & Gate NW5 020 7485 5358
MANCHESTER Number One Son/Visitor
Ashton Under Lyne. Witchwood 0161 344 0321
NEWCASTLE Ice T Koola Bar 01637 873415
NEWPORT The Hiss/Razorhill Zodiac
01865 426042
NEWSPRINGS Neil's Children/
Thee Exciters/Lucifer Star Machine Joiners
023 8022 5612
NEWSPRINGS V Stage: Coldplay/Foo Fighters/
Ash/The Hives/The Cardigans/Sleazy Big
Fish/Echo And The Bunnymen/Eisley. **NME
Stage:** Feeder/Turin Brakes/Super Furry
Animals/Kelly Osbourne/Killing Joke/
Athlete/Damien Rice/The Bees/The
Basement/The Futureheads. **JJB/Puma
Arena:** Lemon Jell/Moikoko/Goldfrapp/
David Holmes Presents The Free
Association/Mia-Teeq/Dirty Vegas/Slovo/
Un-Cut/The Rain Band/Mankato. **Strongbow
Dance Arena:** West London Deep/Themroc/
Willi White/Junior Sanchez/Jacques Lu
Cont Weston Park. V Festival 0870 166 3663
STINE Caught In The Headlights/
New Lev Yashin Talbot 01782 845907
TUNBRIDGE WELLS The Bluetones/
The Vessels Forum 01892 530411
YORK Unsancum/Burning Skies/
Sacculus Liberal Club 01935 423037
YORK Colour Of Fire/Honeytone Cody/RJ
Fibbers 01904 651250

MONDAY 18

BATH My Own Flag/Schmuck/Stitchos/
Tigers In The Cellar Moles 01225 404445
BELFAST Real Big Fish Limelight
028 9032 5942
CANNIBALS The Exiles/Cosy Cosy
Boat Race 01223 505833
CARDIFF The Applicators/Sammo Hung
Chw Ifor Bach 029 2023 2199
Snow Patrol/Terra Diablo/El Gordo Barfly
029 2066 7658
EDINBURGH Ash/Stellastarr*/X Tigers/
The Sun Corn Exchange 0131 443 0404
Ice T Liquid Rooms 0131 225 2564
Psycho A Go Go Thee Underworld At
Bannermans 0131 556 3254
GLASGOW Buck 65 King Tut's Wah Wah Hut
0141 221 5279
Martin Grech/Ally Kerr Barfly
0870 907 0999
Hoboken Stereo 0141 576 5018
WARTLEPOOL Gathering Dust Studio
01429 424440
INVERNESS Tyrant Lizard Kings/
Healing Abigail Raigmore 01463 221546

LEEDS Electric Mud Generator/Mojo Pin
New Roscoe 0113 246 0778
LEICESTER Starsky/Pictures Of Failure/50
Mile Limit/Malachi Charlotte 0116 255 3956
LONDON Barth/Seven Breaths/
Jason Philbin Aldgate East 93 Feet East E1
020 7247 6095
Freud/Dumbwaiter King's Cross Water Rats
WC1 020 7436 7211
The Gossip/Kalto UK/Gin Palace/Wet Dogs
Tottenham Court Road Metro Club W1
020 7437 0964
Leon/Lorraine/Auto Camden Barfly NW1
0870 907 0999
Linus/Cherrybombers/Lady Muck
Archway Tavern N19 020 7272 2840
Lowbrow/Maninkari/Kubrik
Islington Hope'n'Anchor N1 020 7378 6095
Nemo/Supervia Charing Cross Road
Borderline WC2 020 7734 2095
**The Red In Sophia Loren/Cujo/Fencott
Disaster/Bedhead** Kentish Town Bull & Gate
NW5 020 7485 5358
Theoracloby/The Vow/Paradise Syndrome
Camden Dublin Castle NW1 020 7485 1773
Urusen/Ben Godwin/The Lites/Mo Heet
Covent Garden Spot WC2 020 7379 5900
MANCHESTER Inertia Rise/Sakurai/
The Circus/Chianto Night And Day Café
0161 236 1822
NEWCASTLE Duffus/Webster/Blowback
Head Of Steam 0191 232 4379
Quantum Big Foot Trillians 0191 232 1619
NORWICH The Ataris Waterfront
01603 632717
NOTTINGHAM Evan Dando Rescue Rooms
0115 958 8484
PETERBOROUGH The Agenda Park
01733 310383
PORTSMOUTH Zero Tolerance/Dynamics
Wedgewood Rooms 023 9286 3911
TUNBRIDGE WELLS The Revs/Zucchini/
Fade Forum 01892 530411

TUESDAY 19

BATH So Am I Porter Cellar Bar
01225 404445
BELFAST Asian Dub Foundation Empire
028 9024 9276
Electric Eel Shock Auntie Annies
028 9050 1660
BIRMINGHAM Buck 65 Bar Academy
0121 262 3000
BRIDGEND Funeral For A Friend Toll House
01656 647827
BRIGHTON The Palaminos/Teenage Girls
Fleece & Firkin 0117 945 0996
CARDIFF The Agenda/Martini Henry Rifles/
Day Of The Locust Barfly 029 2066 7658
DERBY Cruel Humanity/Condemned Soul
Victoria Inn 01332 740091
DUBLIN Real Big Fish Temple Bar Music
Centre 00 3531 670 9202
EDINBURGH Evan Dando Studio 24
0131 558 3758
Ice T Liquid Rooms 0131 225 2564
Manu Chao/Radio Bomba Corn Exchange
0131 443 0404
EXETER The Gossip Cavern Club
01392 495370
GLASGOW Stellastarr*/The Sun
King Tut's Wah Wah Hut 0141 221 5279
LEEDS The Locust Joseph's Well
01123 203 1861
LEICESTER Hundred Reasons/Instruction
Charlotte 0116 255 3956
LIVERPOOL Lorraine/Collen Barfly @ Masque
0151 707 6171
LONDON Adult/Patrick Wolf/Loose
Cannons Camden Barfly NW1 0870 907 0999
Alien Ant Farm Charing Cross Road Mean
Fiddler WC2 020 7434 0403
Tim Burgess King's Cross Scala N1
020 7833 2022
**The Capes/Astrolab/International Jet Set/
Skin Tight Toy** Camden Dublin Castle NW1
020 7485 1773
The Country Teasers/Fiery Furnaces
Highbury Corner Buffalo Bar N1
020 7359 6191
**Crystalline/Jigsaw Man/Girlfriend In A
Coma** Kentish Town Bull & Gate NW5
020 7485 5358
The Dogs/The Vaults/Punish The Atom
Tottenham Court Road Metro Club W1
020 7437 0964
Empire Made/Flickknife Ricksaw
Croydon Cartoon 020 8239 1616
Kung Fu Camden Underworld NW1
020 7482 1932
The Lockdown Project Aldgate East Arts Café
E1 020 7247 5681
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BECK

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THE BLACK KEYS

Brighton Pressure Point (August 25),
London Highbury Corner Garage (26),
Bristol Louisiana (27), Oxford Zodiac (28),
Wolverhampton Little Civic (31),
Liverpool Barfly @ Masque (September 1),
Edinburgh Venue (2), Leicester Charlotte (3),
Cambridge Boat Race (4), Cardiff Barfly (5)

THE CORAL

Newcastle University Of Northumbria
(November 16), Glasgow Academy (17),
Nottingham Rock City (18), London Brixton
Academy (21), Bristol Academy (22),
Brighton Dome (24), Portsmouth Guildhall
(25), Manchester Apollo (26),
Leeds University (28), Sheffield
Octagon (29), Birmingham Academy (30)

THE DARKNESS

Dublin Vicar Street (October 2), Stoke Keele
University (4), Cardiff University (5), Bristol
Academy (6), Wolverhampton Wulfrun Hall
(8), Leeds Metropolitan University (9),
Sheffield University (10), Nottingham Rock
City (12), Norwich UEA (13), Manchester
University, MDH (15), Newcastle University
(16), Glasgow Barrowlands (17), Liverpool
Stanley Theatre, Academy 2 (18), Folkestone
Leas Cliff Hall (20), Portsmouth Pyramids
Centre (21), London Hammersmith Apollo (22)

DOVES

Llandudno North Wales Theatre (August 22)

ELBOW

Hanley Sugarmill (September 24), Liverpool
Carling Academy (25), Bristol Anson Rooms
(27), Cambridge Junction (28), Brighton Corn
Exchange (29), Wolverhampton Wulfrun Hall
(October 1), Glasgow QMU (2), Manchester
Academy (3), Newcastle University (5),
Sheffield University (6), London WC2 Astoria (8)

ELECTRIC SIX

Coventry Colosseum (August 20), London
Kentish Town Forum (21), Hastings Crypt (26)

EVANESCENCE

Manchester Apollo (October 30 & 31),
Cardiff International Arena (November 2),
Wolverhampton Civic Hall (3), Glasgow
Academy (4), London Hammersmith Apollo (8 & 9)

FEEDER

Bristol Fleece & Firkin (August 20), Glasgow
SECC (December 6), Birmingham NIA (8),
London Wembley Arena (10), Bournemouth
International Centre (11)

THE FLAMING LIPS

Plymouth Pavilions (October 23),
Bournemouth International Centre (24),
Cardiff International Arena (26), Leicester
De Montfort Hall (27), Manchester Apollo
(28), Sheffield City Hall (29), Birmingham
Academy (31), Brighton Centre (November
2), London Hammersmith Apollo (3 & 4),
Glasgow Academy (8), Edinburgh Usher Hall (9)

FOO FIGHTERS

London WC2 Mean Fiddler (August 20)

FUNERAL FOR A FRIEND

Merrthyr Tydfil Rooms, Club RMS
(August 20), Wolverhampton Wulfrun Hall
(October 7), Bristol University (8),
Exeter University, Lemon Grove (9),
Reading University (10), Manchester
University, MDH (12), Leeds Metropolitan
University (13), Northampton
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Hall (17), Bangor University (18), Dublin
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Garage (21), Aberdeen Lemon Tree (22),
Edinburgh Liquid Rooms (23), Port P
Factory (24), Newcastle University (26),
Cambridge Junction (27),
Southampton University (29)

GRANDDADDY

Nottingham Rescue Rooms (August 20),
Hanley Sugarmill (21), Belfast Limelight
(November 5), Dublin Ambassador
Theatre (6), Glasgow Academy (7),



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Sharin Foo and Sune Rose Wagner have spent the last three years honing their version of early-'80s new wave, influenced by 'wall of sound' bands like the Ramones and the Jesus And Mary Chain. The results can be heard on the forthcoming album, 'Chain Gang Of Love', out on August 25 and the single, 'That Great Love Sound', which precedes it on August 18. For their live shows, they marry their feedback-fuelled blanket of noise with passionate, guitar-smashing antics. Enjoy the ride at Newcastle University Of Northumbria (October 23), Glasgow Garage (24), Dublin Whelans (25), Belfast Limelight (26), Manchester University, MDH (28), Norwich Waterfront (29), Birmingham Academy 2 (30), Sheffield Leadmill (31), Bristol Fleece & Firkin (November 2), Brighton Concorde 2 (3) and London WC2 Mean Fiddler (4).

RADIOHEAD

Manchester Evening News Arena (November
22), Newcastle Telewest Arena (23), Cardiff
International Arena (24), London Earls Court
(26 & 27), Nottingham Arena (29), Glasgow SECC
(30), Aberdeen EOC (December 1), Dublin Point (3 & 4)

THE RAPTURE

Birmingham Medicine Bar (August 22),
Middlesbrough Cornerhouse (26), London
Blackfriars HMS President (28), Manchester
University, MDH (September 28), Bristol Fleece
& Firkin (29), London WC2 Heaven (30)

THE SLEEPY JACKSON

Bristol Fleece & Firkin (October 6), London WC2
Mean Fiddler (7), Birmingham Academy 2 (8),
Oxford Downstairs At The Zodiac (9), Newcastle
University (11), Manchester University, Hop And
Grape (12), Glasgow King Tut's Wah Wah Hut (13)

SPIRITUALIZED

Limerick Dolans Warehouse (September 6),
Cork Half Moon Theatre (7), Dublin Vicar Street
(8), Northampton Roadmender Centre (10),
Edinburgh Liquid Rooms (11), Sheffield Leadmill
(12), Brighton Concorde 2 (14), Bristol Bierkeller
(15), London Camden Electric Ballroom (16 & 17)

STARSAILOR

Glasgow Academy (September 18 & 19),
Manchester Apollo (20), Birmingham Academy
(22), Leeds University (23), Nottingham Rock
City (24), Cambridge Corn Exchange (26),
Cardiff University (27), Bristol Academy (28),
Southampton Guildhall (30), Norwich UEA
(October 1), London Brixton Academy (3)

STELLASTARR*

Manchester Roadhouse (August 20),
London Highbury Corner Garage (21)

THE STREETS/DEATH IN
VEGAS

Belfast Botanic Gardens, Vital 03 (September 6)

SUPER FURRY ANIMALS

Southampton Guildhall (October 14), Newport
City Live Arena (15), Birmingham Academy (16),
London Brixton Academy (18), Bristol Colston
Hall (19), Norwich UEA (20), Manchester
Academy (22), Newcastle University (23),
Glasgow Academy (24), Leeds University (25)

THE THRILLS

Cork Savoy (September 26), Glasgow Academy
(October 3), Aberdeen Lemon Tree (4),
Leeds Uni (6), Manchester Academy (8),
Liverpool Carling Academy (10), London
Shepherds Bush Empire (11 & 12), Cardiff Uni
(14), Exeter Uni (15), Brighton Concorde 2 (16),
Southampton Uni (18), Birmingham Academy
(19), Sheffield Leadmill (20), Norwich UEA (21),
Hull Uni (23), Lancaster University (24),
Stoke Keele Uni (25), Oxford Brookes Uni (27),
Bristol Uni (28)

TURBONEGRO

London SW1 Royal Princess (August 20)

FESTIVALS

BIG DAY OUT AT THE GREEN
Glasgow Green (August 24). Acts include
Red Hot Chili Peppers/Foo Fighters/Queens
Of The Stone Age/PJ Harvey/Electric Six/

CARLING WEEKEND
READING/LEEDS FESTIVALS

Reading Richfield Avenue and Leeds
Bramham Park (August 22-24). Acts include
Main Stage: Linkin Park/Blink-182/Placebo/
Jay-Z/Staind/The Datsuns/Less Than Jake/
Finch. Radio 1 Stage: The Polyphonic Spree/
Elbow/Interpol/Electric Six/Ladytron/Mull
Historical Society/Alien Ant Farm/OK Go.
Carling Stage: Mark Lanegan (Reading
Only)/Sparta/The Black Keys/McLusky/
Jackson/Vue/The Hiss/Rocket Science/
Franz Ferdinand/Billy Talent. Smirnoff
Experience Dance Arena: Death In Vegas/
Blackalicious (Reading 22, Leeds 23). Main
Stage: Blur/Black Rebel Motorcycle Club/
Beck/Doves/The Streets/The Libertines/
Junior Senior/The Darkness/Cave In/The
Sleepy Jackson. Radio 1 Stage: ARJ/Hundred
Reasons/The Cooper Temple Clause/The
Mars Volta/The Thrills/The Kills/The
Rapture/Jet/My Morning Jacket/
Stellastarr*/The Futureheads. Concrete
Jungle Stage: Pennywise/Lagwagon/The
Ataris/Turbonegro. Carling Stage: Billy
Bragg/Brendan Benson/The Bandits/The
Buff Medways/ Soledad Brothers/The
Sights/Smirnoff Experience Dance Arena:
Audio Bullys/Spooks (Reading 23, Leeds
24) and Main Stage: Metallica/ System Of A
Down/Sun 41/Pnmal Scream/ Good
Charlotte/Biffy Clyro/The Used/Sugarcult.
Radio 1 Stage: The Music/Yeah Yeah
Yeahs/Grandaddy/Hot Hot Heat/Hell Is For
Heroes/The Eighties Matchbox B-Line
Disaster/Radio 4/The Raveonettes. Carling
Stage: British Sea Power/Manitoba/Hope Of
The States/Arj Mar Superstar/Longview/
Calla/Instruction/Winnebagua Deal/The
Stills/Keane. Smirnoff Experience Dance
Arena: Lamb/Futureshock/Squarepusher/
Aphrodite (Reading 24, Leeds 22)

CREAMFIELDS 2003

Liverpool Old Speke Airfield (August 23).
Acts/DJs include Massive Attack/The
Chemical Brothers/Audio Bullys/Bent

SLANE 03

Slane Castle (August 23). Acts include Red
Hot Chili Peppers/Foo Fighters/Queens Of
The Stone Age/PJ Harvey/Feeder/Hailie

T ON THE FRINGE

Edinburgh Corn Exchange and Liquid Rooms
(August 21-26). Acts include Sun 41
(August 23), The Polyphonic Spree (24) and
Placebo (25) at the Corn Exchange and Hot
Hot Heat/Franz Ferdinand (August 23),
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MONDAY	29TH	CARDIFF	The Coal Exchange
TUESDAY	30TH	LONDON	Shepherds Bush Empire

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30 Aug - St Albans - The Horn (01727 853 143)

04 Sep - Winsford - DeBee's (01606 558 596)

12 Sep - Middleton - Civic Hall (0161 643 2389)

27 Sep - Scarborough - Murrays Bar (01723 503 170)

03 Oct - Derby - Victoria (01332 740 091)

09 Oct - Crewe - Limelight (01270 251 929)
+ Oasis Tribute "Definitely Mightbe"

18 Oct - Oldham - Castle (0161 330 5028)

31 Oct - London - The Venue (0208 692 4077)

01 Nov - Whitehaven - Civic Hall (01946 852 821)
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08 Nov - Doncaster - The Leopard (01302 363 054)

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Sat 27th Sept

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Fri 3rd Oct

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Sun 5th Oct

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Thurs 9th Oct

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+ guests

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THE RAPTURE

LIVE DATES

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FRI 22 MEDICINE BAR, BIRMINGHAM
MON 25 LIQUID ROOMS, EDINBURGH
TUE 26 CORNERHOUSE, MIDDLESBOROUGH
THURS 28 HMS PRESIDENT BOAT, LONDON

SEPTEMBER

SUN 28 MANCHESTER UNIVERSITY
MON 29 FLEECE, BRISTOL
TUE 30 HEAVEN, LONDON

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THE AXE OF LIFE

The tricky business of hiring and firing band members

Contrary to popular belief, being in a rock band is not like being married to three or four other people. It's much worse than that. Don't get us wrong, it can be the greatest job in the world, but if you don't have the right people on board, music biz pressures can turn it into a nightmare very quickly.

A band member who isn't pulling their weight, is completely useless, has different ideas or is simply an arsehole can have a devastating effect on your group. You'll never have, or project, a unified sense of purpose. It can sour the experience for everyone else and, worse still, hold you back or split you up.

The signs of a wayward member are easy enough to spot. They may stop turning up for rehearsals, become unreliable and difficult to deal with, lose interest or motivation, or worse still, begin suggesting jazz-funk workouts. While there's nothing necessarily wrong with a bit of friction – Radiohead and Rage Against The Machine are just two bands that made great records under fraught circumstances – it's when it becomes counter-productive that it's time to step in.

Just like any successful relationship, the key to solving problems is communication. If you can't talk frankly to the people whose pockets you'll inhabit, you're in trouble. An informal band meeting over a pint is a great non-intimidating way to air grievances and iron out potential inter-band stumbling blocks.

The band split up over creative differences: they all hated blue



But if you've reached a point where communication has broken down and there's no chance that the offending party will mend their ways, it's time to start wielding the axe. If you can tell them face-to-face, there'll be more chance of a civilised relationship post-boot. If, however, you can't stand being in their company, or just haven't got the balls, there's always email, post, fax or management to break the news.

After that, replacing a member and re-igniting the band's spark can be difficult. As well as looking for someone with a certain level of musical skill, enthusiasm, dedication and a common goal are essential qualities, too.

There are a few ways to find potential new members. Consider friends, scour the local scene or put an ad in *The Works* – it was OK for Suede, after all. A quick audition will give you a good idea

of their ability, but the more time you spend with them, the more likely you are in finding out if you'd successfully be able to share Transit space.

Getting the right combination of people to make a band work is tricky. It can be the difference between misery and joy, so make sure you get it right. After all, if you can't have a good time in a rock band, there's no hope for you. **Owen Hopkins**

MY WAY

Adrian Barrera of The Hiss shares his expertise

How destructive can a bad band member be?

"It can undermine everything you're doing if you're not careful. You can tell pretty quickly if someone's not into it. That's when you have to take measures. It's like any kind of job. If someone's not doing their work, you've at least got to have a conversation with them about it."

How did you split from your last bass player, Mahjula Bah-Kamara?

"We sat down, had some drinks, took a little stock and, basically, the words came out of her mouth before they came out of mine. It was totally mutual. Face-to-face conversations are best because people can say what they're thinking."

What did you look for from a new band member?

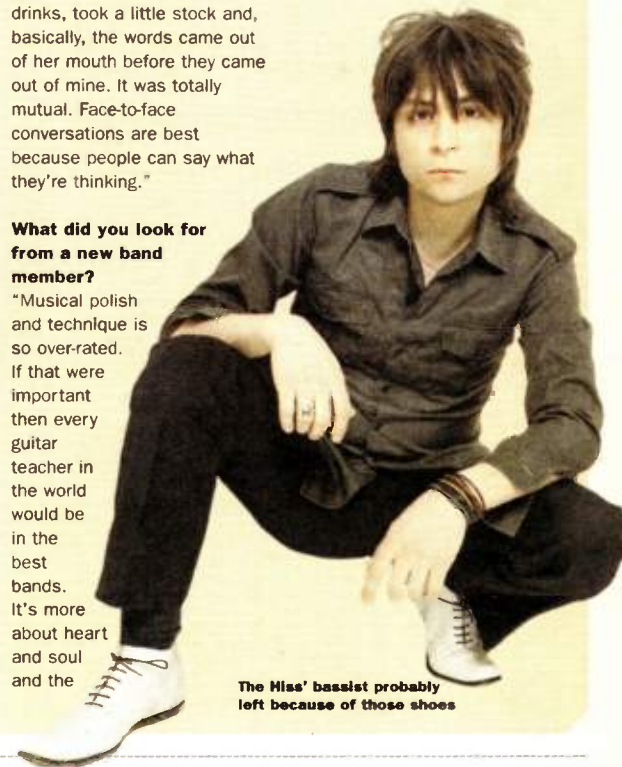
"Musical polish and technique is so over-rated. If that were important then every guitar teacher in the world would be in the best bands. It's more about heart and soul and the

amount of hard work they're willing to put into it."

How did you know your new bass player, Johnny Kral, was right for the job?

"He was our first choice as a replacement but we didn't think he'd still be available or be into what we're doing now. As soon as Johnny called us back, it was like, 'OK, let's see if he's still got it.' We hung out a lot and it was obvious that he was the man."

Owen Hopkins



The Hiss' bassist probably left because of those shoes



HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

MONKEY PUZZLE TREE So Solid EP

"Who and what are MPT? They're a rock band. They don't play in a garage, and they recorded using post-1963 digital techno." It seems the Har Mar school of confidence-over-aesthetics extends as far as Wickham in Kent, the home of Monkey Puzzle Tree. While I have to admit to being particularly shallow and wanting my rock stars to look better than I do, you have to hand it to Monkey Puzzle Tree for sending in their pic without a moment's hesitation.

At best they look like a folk collective and yes, it doesn't begin until the fat lady sings. And she sings along to the kind of

rock you don't get from Yeah Yeah Yeahs. I'm sure they whip up a right frenzy at local pagan festivals, though.

INFO: 07958 571100



MPT: it's certainly a puzzle why they bother

APOLOGIST Enclosed

Apologist's Philip Doak is most put out about the rampant cynicism of today's music biz, and why wouldn't he be? He's spent the last ten years playing bass. Having been unable to find an annex that suited his creative needs he's decided to go it alone. No wonder he's exasperated at the commerciality of his chosen profession. 'Enclosed' is a claustrophobic prism of soundscapes and nothingness. Not for him the wham bam of *Pop Idol*: his is a decidedly long and lonesome avenue. At this rate he'd be hard pushed to secure a slot on 'Now That's What I Call Chillout B-Sides No 147'.

INFO: phdoak@it.aberdeen.net.uk

MIRACLE BABIES There's A Party In My Pants And Everyone's Invited

"The Miracle Babies are a two-piece electro-pop band from Boston." That's Boston, Lincolnshire, not Massachusetts, in case you were wondering. Not that our American cousins have a crazy enough sense of fun to come up with a title like this.

And it doesn't ever get beyond that title – it's the name and refrain of the first song, accompanied by the kind of insipid synth-pop that can't even be considered ironic because I have a disturbing suspicion that the Babies do actually take it seriously. Zoiks.

INFO: langleyjonathan@hotmail.com

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Jonathon Wilson

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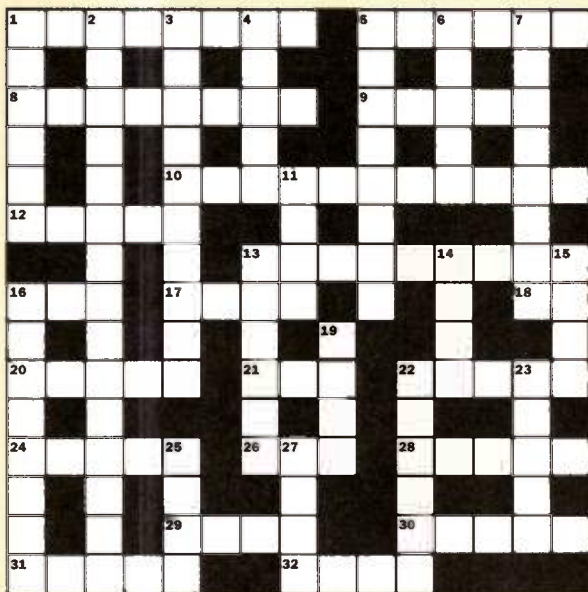
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CLUES ACROSS

- 1+8A** Return of Inspiral Carpets? Not today, thank you (4-4-8)
5 (See 12 across)
8 (See 1 across)
9 (See 16 across)
10 Uses in handy sort of way an

Osibisa record (5-5)

- 12+5A** Is EP too long, perhaps, by Kid Creole And The Coconuts? (5-6)
13 "I was looking for another you, and I found another one", 2001 (9)
16+9A On the face of it, some nasty cuts on this Babybird album (3-5)

- 17** As Alecia Moore is better known (4)
18 Just a bit of noise for a Chuck D number (2)
20+22D Yes Fred, NME I have had it rewritten to include a Kinks record (3-2-6)
21 Watered down acts – from the '80s they 'Dream To Sleep' and the '90s this lot were 'Nobody's Business' (3)
22 'Bullet' or 'Atom Bomb' – it's just an accidental stroke of luck (5)
24+23D Everyone is ignorant from Queens Of The Stone Age (2-3-5)
26 From early morning it's the sound of Blur (1-1-1)
28 Hit song that has no beginning or end for Flowered Up (3-2)
29 (See 7 down)
30 Therapy? head north – sure to be the wrong way (5)
31 It was all cobblers when this US band was in the making (5)
32 Brothers from The Jesus And Mary Chain (4)

CLUES DOWN

- 1+4D** "I die each time I hear this sound/Here he comes – that's ———", The Everly Brothers (6-5)
2+15D Parental rule regarding attending a performance with

- Stereophonics and Tom Jones? (4-4-2-3-2-4)
3 Single by Underworld, or LP by Spin, perhaps (4-6)
4 (See 1 down)
5 New Coral single is not one to keep in your collection (4-2-2)
6 Supergrass on single or Jeff Buckley on album (5)
7+19D+29A I'm not sure I had this much time for either Michael Jackson or Anastacia (3-3-2-4-4)
11 The Associates showing a sullen resentment at having to record an album (4)
13 Song very loyally sung by Good Charlotte (6)
14 Lydia Lunch's album '———' Fixation' is spoken for (4)
15 (See 2 down)
16 "Must be a circus in town, let's shut the shit down on those clowns", 2003 (8)
19 (See 7 down)
22 (See 20 across)
23 (See 24 across)
25 When Mark Everett gave birth to this band perhaps 3 down would have been an apt debut single! (4)
27 A finished recording from Portishead (4)

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ANSWERS FROM JULY 26 ISSUE

Across: 1+9A Parts Of The Process, 10 Lowgold, 12 Rose Of Avalanche, 14 Alfie, 16 Do I Do, 18 Snow, 19 Ruby, 20 King, 22 Ficca, 23 Rollo, 27 Neurotica, 29 Tonite, 30 Low, 31 A-ha, 33 Dido, 34+6A Rising Sign.
Down: 1 Paperback Writer, 2+21D Roots Manuva, 3+21A She Loves Me Not, 4 Fast As You Can, 5 Holland, 7+25D I Go Wild, 8 Ned Kelly, 11+26D What I Saw, 13 Clout, 15 Finelines, 17 Drop, 22 Foxton, 24 Words, 28 Cook, 32 HQ.

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Edited by Mark Beaumont

FRAN HEALY: 'LITTLE SOGGY MITTEN'

Well butter my sporrán, isn't Francesca Healy a lovely, modest little lady (News, August 2)? "People who don't understand Travis... really they're the most boring people on the planet." Hasn't Ms McExcitement 2003 suddenly got a little cocky? Travis accusing people of being boring? Healy, the little soggy mitten, probably damps himself if someone forgets to lightly warm his slippers and iron his *Anglers Weekly*. OK, gripe number two, Travis accusing people of singing "a bunch of words that sound right with a melody". Fuck off Ms Why-does-it-always-rain-driftwood-in-the-window, Fran 'The Woman Who' has the lyrical talent of a plastic teapot. Don't get all high and politically mighty, you shabby little bear, we only can't pull the wool over your eyes because it'd get confused with the rest of you, ya mundane, knitted, half-starved weevil.

The thing that annoys me the most is I bought both damned dadrock-arama albums, you suckered me in with your weaselly button eyes and promises of bittersweet melody. Now I'm angry, so come on Mr Beaumont, the undisputed champion of the witty singles review (*Eyethangyeow* – MB), grab your largest notepad and weightiest Dictaphone and let's go beat my £26 out of this trumped-up little canary and explain to him that it's not rain, it's me pissing on his twatty tartan slippers!!!

Chris Cole, Haywards Heath

Gah, it makes me wish I'd never taken up the ancient and noble art of writing twaddle about bands sometimes. For were I a humble layman such as Chris here, I too would have read Fran



Fran: "Jesus, and I thought Beaumont had it in for me"

Healy's bout of maniacal self-fellatio (in summary: anyone who says they don't like Travis is lying to themselves, and thick) and stormed straight round his house to shove burning 'dobbers' – a kind of small Scottish stoat, I'm told – through his letterbox. Unfortunately, however, I've met the bloke and the bugger's really, really nice. So I am morally obliged to point out that it was his birthday and

he was probably whacked off his todger on angel dust or something, and you know what bellocks that stuff makes you spout – I once claimed *Bo Selecta!* was "hilarious", the new Starsailor album was "kick-ass" and The Music were "lookers". And if even I refuse to put the boot into this particular orphaned puppy, there's only one thing for it. Chris, you start Monday – MB

WHAT A WASTER

Typical. Along came a band last year that were funny, intelligent, had great tunes and a great image, who were occasionally shambolic on record but above all were thrilling live. And now it looks as though it's all going to be over for The Libertines after such a short time in the public eye. When the 'AWOL Pete' stories first started to be printed, I still had a slight belief that it'd all be OK again soon – send Pete off to rehab, get Carl to give him a good slap round the face and all will be well on the good ship Albion. However, after reading last week's report on his arrest (News, August 2), I've almost

given up all hope. Maybe it'll be the shock he needs to start sorting himself out (which is doubtful, if I'm honest) or, judging by his increasingly bizarre behaviour, it could just send him over the edge for good. I witnessed the Pete-less 'Tines experience at Glastonbury, and while it was still the same brilliant set, and respect to Carl for even turning up, something was undeniably missing. So let's hope Pete pulls himself together soon, before we lose the best British group we've seen in a long time. **Ian V, via email**

Yes yes, yada-yada-yada end of the greatest British rock band

since blah blah might very well die yada-yada, but am I alone in finding *The Decline And Fall Of Pete Dink* absolutely top notch rock'n'roll entertainment? It's like the Sex Pistols meet O! Dirty Bastard on fast-forward! Love to see The Libertines reunited and loads more ace records, yes, but not before Pete's arrest for squalid S&M drug sex with a one-legged hooker in a King's Cross phone box, please. I've got a tenner on it – MB

EXTREMOS A-GO-GO

Thank you Pat Long for giving The Locust's 'Plague Soundscapes' a

ten out of ten review (*Albums*, August 9)! I've been a fan of the grindcore/noisecore genre for years and it's brilliant to see such a genius band being appreciated among the endless sea of retro-rock bandwagoners. And also congrats to NME on your kind words towards similar bands like The Dillinger Escape Plan and The Blood Brothers. Bands like these are the real punk bands in 2003. Bring on the noise!

Sam, Essex

Why are you calling bands like Thursday, Thrice, Funeral For A Friend and Taking Back Sunday extremos, when everyone who has already discovered these bands

know they belong to the genre known as post-hardcore?

Extremo just makes it sound like some fucking kiddies' genre, and the bands deserve more respect than that!

Stephen J-A, via email

Consider yourself lucky, Stephen. We very nearly called the scene Ice-Creamo. Boom, and indeed... – MB

DOES NO-ONE REMEMBER THE SULTANS OF PING FC?

I just spent 20 minutes trying to figure out why my NME had been replaced by some shite spandex-rock magazine from 1982. The Darkness' particular brand of trouserjazz sounds like a bunch of deaf Van Halen roadies tuning up. Oh course these are just the thoughts of a "sad loser with personal charisma problems" who could never match the level of cool or sexiness reached by your average spandex-rock fan. I couldn't give a flying fuck if they're being 'ironic' or not. The wankcheese that they constantly play says nothing to me about my life. Hanging's too good for 'em.

Felix Sineculpa, via email

To all those idiots whining about The Darkness: please just shut up. The Darkness are fun – and have brought a bit of life to the music scene without being po-faced. And for all those who are sitting there worrying about whether it's OK to like them or not, whether they are being sufficiently ironic enough... get a grip. I love The Darkness for the same reason I love Ladytron, Coldplay, The Flaming Lips, Nelly and countless others: great tunes! The Darkness have remembered the one rule of the great rock'n'roll handbook, which is to break all the rules. Just as 'Nevermind' rewrote rock 12 years ago, so 'Permission To Land' does now (*Hello, is that the Overstatement Helpline? Come quick!* – MB). And there's nothing wrong with fun. Bring it on.

Ed, Edinburgh

As a devout horse-fiddler and the world's leading authority on 'trouser-jazz', I'm no stranger to fun, Ed. However, having not the slightest nostalgic twinge for crap '80s hair metal or the tiniest desire to see *We Will Rock You*, I'm personally of the opinion that The Darkness are a bunch of cretineous, saggy-arsed, 40-something failed indie twats playing at Proper Rock Stars and they should be horsewhipped back behind the Bull & Gate sound-deck where they belong. Frankly, anyone who says they like The Darkness is lying to themselves. And thick – MB



ALL'S WELLS THAT ENDS SWELLS

NME hackettes – I'm well aware you all suffer from Attention Deficit Disorder, but do you know so little about the tradition of alternative music and your own mag that you mistake apologetic music writer Seething Wells with your own former long-serving NME Editor, Steve Sutherland (*Picture This*, August 9)? Oh, the shame!

Patrick McLennan, Auckland

Bit of an in-joke that, Patri & See, Steve is often mistaken for the inimitable Swells at festivals and it really annoys him, so we thought we'd have a joke at his expense! Laugh? We almost dropped our P45s – MB

NME.COMMENTS

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Re: Kings Of Leon. So instead of their songs being the tales of horny young men, they are songs written by a middle aged bloke. Excellent! Some old dude who writes songs for the Mavericks wrote their album.

Buffalo66

So this guy helped write their album? He didn't write the whole thing did he? *shrug* Doesn't matter who wrote it, the songs are still great.

Sazzle

No, it's just it's being marketed as some authentic Southern rock album, with these proper fucked-up horny blokes writing sex-crazed songs when really the bloke who wrote 'Dance The Night Away' is behind it.

Buffalo66

Their whole gimmick is that they're a family, a bunch of sons who've hit it big by creating a band and writing some songs. I suppose it doesn't matter in the end, except if this is true then they've been deceiving people. Which would show they are preoccupied with their image (as if that wasn't plain to see already). Oh, but I don't need this to hate them, I already hate them.

ScreamingGnu

I think they're bloody brilliant! I've not stopped listening to it since it arrived! Who cares if they got help writing it, still sounds great in the end. It's hardly as if it's Milli Vanilli part 2.

Keefey

PICTURE THIS



LAURA, LONDON

"This is my friend Fiona, clearly 'Thrilled' to meet Conor Deasy at this year's Glastonbury."



RITA, LIVERPOOL

"Saw Scott and Richie Bandit at The Coral's gig in New Brighton. They were fun with a capital F!!"



ADAM, STOKE

"Me with Har Mar in a sunny Stoke car park a few hours before his gig on July 11."



HEATHER, CAMBRIDGE

"This is my two friends Lauren and Bryony when they met Carl from The Libertines back in November."

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